

# Billboard

83<sup>rd</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Oct. 8, 1977 • \$1.75 (U.S.)

## SESAC Ups Payments On Disk Action

By IS HOROWITZ

NEW YORK—In a major revision of its incentive payoff schedule, SESAC is raising payments to affiliated writers and publishers represented on records, with the biggest hike going to those involved in country music.

And for the first time in the rights organization's history, special incentives are also being offered to affiliates whose music appears on jazz albums.

The new formula takes effect as of Saturday (1).

The move by SESAC is viewed as another in a continuing series of competitive steps by all three licensing groups to attract products to tune creators and proprietors. Both ASCAP and BMI have recently revised payoff formulas to give greater recognition to current activity.

SESAC, which bases a large part of its payoff on trade paper chart action, will boost chart payments on (Continued on page 104)

## Home Taping Top Priority As IFPI Blueprints Action

By DAVID FARRELL

TORONTO—Home taping, said to skim as much as \$1 billion from potential earnings of record companies around the world, is being given new priority in the global fight against all forms of piracy by the IFPI.

A three-point program to combat home tape duplication advanced at the IFPI board meeting here Tues-

day (27) calls for international industry cooperation, a consumer educational campaign, and the development of a technological device that would block unauthorized tape dubbing.

At the same time, further steps to check the estimated \$500 million traffic in commercial music piracy were taken by the IFPI board.

Ava point of legal definition, IFPI will now refer to home tape duplication as "copying for private use" because of its widespread nature.

Joyce Goldsmith, IFPI's chief advocate in the antipiracy struggle, noted the difficulty in coming up with accurate figures on home taping, but she pegged its scope as at (Continued on page 86)

## Screen Gems-E.M.I. Shifts Intl Licensees To E.M.I.

By CLAUDE HALL

LOS ANGELES—Screen Gems E.M.I. is shifting all its international licensees into the worldwide E.M.I. fold around the world and will be consolidating many of its activities, including finance, copyright, business affairs and legal into one main office here.

The revamping at a "cost of six

figures" of the music publishing company, one of the world's largest, is being guided by Lester Sill, president, and Barry Kimmelman, executive vice president.

"We should start making many of the personnel moves within about 60 days," says Sill, "but it may take as (Continued on page 26)

## CBS Wholesale Price To \$3.96

NEW YORK—CBS Records is raising its wholesale price on \$7.98 albums to \$3.96. While the company is denying comment on the price increase, accounts are saying that the increase will start Monday (10). The increase puts CBS in line with WEA and Capitol, who are charging \$3.94 and \$3.97 respectively for their \$7.98 product. CBS' previous wholesale price on \$7.98 product was \$3.84.

## Film Themes Spur Rash Of Singles Hits

By PAUL GREEN

LOS ANGELES—The movie has seen a dramatic rise in the number of movie themes as hit singles, with themes from "Car Wash," "A Star Is Born," "Rocky" and "Star Wars" all hitting No. 1 on Billboard's Hot 100 singles chart.

In fact, three of the top four singles this week are film songs, with "Star Wars" backed up by themes from "You Light Up My Life" and "The Spy Who Loved Me." In all, eight of the songs on this week's Hot 100, plus another that is bubbling under the chart, are from movie pictures.

Part of the reason for the surge is the disco hook. Rose Royce's "Car Wash," Bill Conti's "Gonna Be Now" from "Rocky," and Memo's "Star Wars Title Theme" have all received heavy disco play, in addition to strong pop/soul MOR airplay.

Perhaps even more important is (Continued on page 18)



Bottom row: The Sylvers are shown in England's *Top Gun* and the *Top Gun* soundtrack. And now, the band's third will be even tighter with the release of their new Mercury album "STICK TO ME." It contains the same lead-in intensive vocals and gripping instrumentals responsible for GRAHAM BROWN AND THE REMOUD being selected Best New Band in The Year by *Rolling Stone*. "STICK TO ME" is definitely an album to stick with. (Continued on page 130)

## CBS Intl Will Handle TK

NEW YORK—Agreement has been reached for CBS Records International to represent TK Records as manufacturer and distributor throughout the world except for the U.S. and Puerto Rico.

The deal, known to have been in the works for some time (Billboard, Sept. 10, 1977), is in the final stages of implementation, principals of the two firms confirm.

Both Dick Asher, president of CBS International, and Henry Stone, president of TK, said late last week that all that remains is for signatures to be affixed to the contract.

The new arrangement replaces the deal under which TK was handled by RCA Records in foreign markets. That agreement expired Sept. 22.

Under the new pact, CBS Inter- (Continued on page 110)

## Casablanca, ABC Balance Distrib Flip

By JOHN SIPPLE

LOS ANGELES—Casablanca Records' shift to Phonodisc branch distribution and ABC Records' return to predominantly independent distribution counterbalance each other, a survey of industry observers indicates.

Casablanca's meteoric surge in the past two years provided independent distribution with its fastest

turning and resolutely most profitable line in the past five years; independent distributors who handled the line agree.

With top chart contenders like Donna Summer, Kiss and Parliament, the Ned Bogart firm consistently broke through additional acts like Angel and Meco from its (Continued on page 110)



MISS RANDY CRAWFORD extends an open invitation to enjoy the upcoming second album. The star of last year's *Everything* West Coast change shines brighter still in a Bob Montgomery production featuring both new tunes. RC interpretations of songs by Fleetwood Mac and the Eagles and the single "Take It Away From Her (Put It On Me)" (CBS 84819). Miss Randy Crawford on Warner Bros. records & tapes BS 3083. (Advertisement)

LISTEN FOR THE SYLVERS' NEW HORIZONS.

See Page 20 For More Details.



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# STARS ON MCA

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# ASCAP Receipts Still Soaring, But At Slower Speed

By JOHN SIPPET

LOS ANGELES—ASCAP's domestic receipts continue to soar. But the rate of yearly increase dropped from 10% to 19%.

In its third year, ASCAP reported total domestic receipts of \$41,455,000, up \$4,327,000 over 1976's \$36,928,000 for the same first eight months of the year.

The percentage of increase over the previous year dipped to 7.7%. The 1976 eight-month total was \$42,212,000 over 1975's \$39,137,000.

The 1977 receipts were derived from \$39,371,000 received from licensees, \$3,840,000 from investment interest and \$2,920,000 in membership dues. ASCAP president Stanley Adams said ASCAP currently has 20,390 members, 3,073 of whom are publishers and 15,317 composers.

After deducting salary and office expenses of \$12,670,000, \$47,783,000 was left for distribution this year, compared with \$44,196,000 the prior year and \$37,838,000 in 1975.

In late July, \$6,588,000 representing monies due from foreign countries was distributed. It was composed of 1975 payments from Sweden, \$446,000; England,

\$2,840,000; Germany, \$1,000,000; France, \$1,453,000; and \$1,295,000 from South Africa for the period June 1975 and \$2,520,000 from other countries over the same period.

ASCAP will distribute approximately \$7.9 million in 1977 representing 1974 payments from Austria, Belgium, Luxembourg, Denmark, East Germany, Finland, Greece, Holland, Hungary, Iceland, Italy, Yugoslavia, Norway, Portugal, Sweden, Switzerland, and the U.S.

In addition, the total ASCAP distribution for 1975 was \$40,140,000; 1976, Canada, 1976, Japan, April 1977 through March 1977, Brazil, 1974 and 1975, and Chile, and Mexico, 1974.

## Gosewisch: CBS Yes, Capitol No

TORONTO—Arnold Gosewisch has a new job at CBS Records Canada, but Capitol-EMI still considers him a member of its top echelon staff.

Capitol is expected to launch a challenge to the move naming Gosewisch chairman of CBS Canada and vice president of CBS Records International. His employment contract with Capitol is still in force as a Capitol spokesman.

Gosewisch announced his resignation after seven years as chief operating officer and vice chairman of Capitol last month (Billboard, Sept. 19, 1977), at the same time, Capitol announced that J. David Evans had joined the top post with the label and that Gosewisch would remain in a lesser capacity.

Jack Asher, president of CBS Records International, says that (Continued on page 9)

**PLAYING FOR PEACHES**—The Dixie Dregs, making their first Memphis appearance at the Ritz Theatre, also give a free concert in the parking lot of the Peaches store. The Capricorn Records act signed autographs, chatted with store personnel and conducted press and radio interviews.

## Cream/Hi Bare Marketing Plans Discount, Dating Program For 21 Distributors Disclosed

By AGUSTIN GURZA

LOS ANGELES—Reflecting an increasing sense of national cohesion, the staffs of Cream Hi Records announced last details of marketing plans designed for product of both labels at the firm's first national meetings held Sept. 19 and 20 in Memphis.

The Cream Hi participants, meet with together for the first time since Capitol Records, headed by Al Benson, purchased the Hi catalog last May, exchanged ideas in an informal meeting.

simultaneous work the product as a full record line.

The program itself, says Culberg, breaks down as follows: A 10% discount in goods rather than off the face of the invoice. An extra 30 days on dating, extending the period to 120 days. And an advertising campaign which is to be worked out between managers and distributors in each region, with no set percentage allowance established in advance.

A key concern at the meeting was to clearly define the nature and

makeup of the firm, whose image is still nebulous in some cases.

Says Culberg, Besides rock and basic MOR pop, the new catalog puts into circulation. The value of this for the distributor is that whatever his demographics, we now have product he can work.

To help educate accounts about the firm's expanded operation, it has developed a novel sales tool in the form of a large cigarette rolling paper package which instead of cigarette paper yields a sales flyer and

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Phonodisc, recently acquired

Columbia for distribution as part

of a buy-in with its parent Polygram

U.S. firm it also handles RSO

## Shapiro's Store Chain

Israel Record Mart encompasses estate, 54-store chain which the heirs estimate will net \$25 million in calendar 1977.

In the blueprint board is a 17,000-sq-ft location opening at 1501 in central Pittsburgh. And there are two or three more stores being additionally before New York. And conservatively, they store 50 more stores annually.

He is constantly enlarging all present locations. Sam notes testing recently jumped from 0 to 5,000 square feet as an ex. Of our stores, primarily mall, range in size from 2,500 to 10,000 sq. ft. We are trying for most of them in the 4,000 to 5,000 square ft. area.

He Shapiro's will remain in their Pennsylvania, Virginia,

Virginia, Ohio, Kentucky, and

new York. There's plenty of room for more stores and store expansion there.

All Pittsburgh natives, they con-

(Continued on page 14)

includes being allowed to Phil

100,000 of the New Market

and other

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# ASCAP Receipts Still Soaring, But At Slower Speed

BY JOHN SIEPPI

LOS ANGELES ASCAP's domestic receipts continue to soar. But the pace of growth has slowed, dipping only 1% to 1977.

In the 63rd year, ASCAP registered total domestic receipts of \$80,411,000, up \$4,121,000 over 1976's \$76,290,000. This was the eighth straight year of growth, after eight months of the year.

The percentage of increase over the previous year dipped to 7.7%. The 1976-eight month total was 142% over 1975' \$69,130,000.

The 1977 receipts were derived from \$59,577,000 received from licenses, \$784,000 from investment interest and \$242,000 in membership dues. ASCAP president Stanley Adams said ASCAP currently has 20,390 members, 5,013 of whom are publishers and 15,377 composers.

After deducting salaries and office expenses of \$12,670,000, \$47,793,000 was left for distribution this year, compared with \$44,196,000 the prior year and \$37,830,000 in 1975.

In late July, \$6,588,000 representing monies due from foreign countries, was distributed. It was composed of 1975 payments from Sweden, \$446,000, England,

\$2,580,000, Germany, \$1,170,000, France, \$1,485,000 and \$148,000 from South Africa for July 1974 to June 1975, and \$27,000 from the Netherlands for the same period.

ASCAP will distribute \$75 million in domestic royalties for 1977 to composers, publishers, and songwriters. Countries receiving royalties include Austria, Belgium, Canada, Denmark, East Germany, Finland, Greece, Holland, Hungary, Iceland, Italy, Yugoslavia, Norway, Spain, and Switzerland.

In addition, the total will include Australia from July 1975 to June 1976, Canada, 1976, Japan, April 1975 through March 1976, Brazil 1974 and 1975, and Chile and Mexico, 1974.

## Goswisch: CBS Yes, Capitol No

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Capitol is expected to launch a legal challenge to the music naming Goswisch chairman of CBS Records and vice president of CBS Records International. His employment contract with Capitol is still in force.

Capitol spokesman Goswisch announced his resignation after seven years as chief operating officer and vice chairman of Capitol last month (Billboard, Sept. 10, 1977). At the same time, Capitol announced that J. David Evans had assumed the top post with the label here and that Goswisch would remain in a lesser capacity.

David Ascher, president of CBS Records International, says that

(Continued on page 88)

## New LP And Tape Pricing By Jewel

NASHVILLE Jewel Record Corp. announces a new album and tape pricing structure effective Saturday (1), according to Stan Lewis.

All track tapes will carry a retail list price of \$7.98. Jewel gospel albums will carry a \$6.98 list, and all other albums will retail at \$7.98. Single vinyls remain at \$1.29.

Lewis also says Jewel will be distributing records and tapes on the Vesper label.

## 39 Years Later, Shapiros Supervise 54-Store Chain

LOS ANGELES Early in October 1938 Sam Hovine and Jason Shapiro opened Intertube Records a less than 500 square foot station on Forbes and Woods in downtown Pittsburgh.

Thirty-nine years later, the longest known existing record/tape chain,

National Record Mart encompasses a vast 54-store chain which the brothers estimate will top \$25 million gross in calendar 1977.

On the blueprint board is a 17,000 square foot location opening at year's end in central Pittsburgh. And the two see two or three more stores opening additionally before New Year's Eve. And come then, they envision six more stores annually through 1980.

"We are constantly enlarging all our present locations," Sam notes. "Wheeling recently jumped from 1,500 to 5,000 square feet as an example. Our stores, primarily mall-oriented, range in size from 2,500 to 5,000 feet. We are trying for most of them in the 4,000 to 5,000 square foot area."

The Shapiros will remain in their present Pennsylvania, Virginia, West Virginia, Ohio, Kentucky and New Yorkodus. There's plenty of room for more stores and store expansion, they say.

All Pittsburgh natives, the company

(Continued on page 14)



PLAYING FOR PEACHES—The Dixie Dregs, making their first Memphis appearance at the Ritz Theatre, also give a free concert in the parking lot of the Peaches store. The Capricorn Records act signed autographs, chatted with store personnel and conducted press and radio interviews.

## Cream/Hi Bare Marketing Plans Discount, Dating Program For 21 Distributors Disclosed

BY AL GUSTIN GURZA

LOS ANGELES—Reflecting an increasing sense of national cohesion, the labels of Cream Hi Records announced on details of marketing plans designed for product of both companies at the firm's first national convention held Sept. 19 and 20 in Memphis.

The Hi/fan participants, meeting together for the first time since the labels merged, were led by Al Benson, Records, headed by Al Benson, who purchased the Hi catalog last year. He changed ideas in an informal meeting.

On the first day was devoted to open discussion at the meeting site the Memphis Hilton. The second day was taken up by product presentation of the firm's Memphis studios. Phil Culberg, vice president of the firm, was making the major presentation of the meeting was to announce plans making a game out of the firm's products as a

## Cap Preps New Label

LOS ANGELES Capitol Industries E.M.I. Inc. is forming a new pop label which will commence operations in the early part of 1978.

Jim Mason, vice president of marketing for Capitol Records, will head the new label and will continue in his current post until that time, reporting to Don Zimmermann, executive vice president and chief operating officer of Capitol Records.

Blasker Meison, president and chief executive officer of Capitol Industries-E.M.I. comments:

(Continued on page 8)

makeup of the firm, whose image is still nebulous in some cases.

Says Culberg: "Besides rock and basic AOR pop, the new catalog will be in the mainstream. The value of this to the distributor is that whatever its demographics, we now have product he can work."

To help educate accounts about the firm's expanded operation, it has developed a novel sales tool in the form of a large, cigarette rolling pop package which instead of cigarette paper yields a sales flyer and order form for the customer's use.

Printed on the box is the slogan "Cream Goes to the Sun."

"We need to establish an image," says Culberg, "and let people know that we're Cream and we're Hi."

Culberg says the firm has four of five regions (East, West, Southeast and Southwest) locked up with regional men handling all functions at the moment. The Midwest is still open. As the regions develop, Culberg claims, the firm will foster autonomy for the directors in each area.

The full product lineup includes eight pieces from the Hi catalog which revert to Cream. As with upcoming reversion product, spaced every six months, the product will be repackaged with new nomenclature.

(Continued on page 18)

## Phonodisc Acquires Capricorn Product For Distribution

BY GERRY WOOD

NASHVILLE After months of negotiations, Capricorn Records, Atlanta, has reached an agreement with Phonodisc.

The move, involving U.S. distribution, was announced Wednesday (28) and was followed by a Thursday announcement coming of top executives of Phonodisc and Capricorn.

Phonodisc president, indicating that Capricorn was one of the companies being acquired by Phil Spector, president of the Mason Music Group.

Phil Spector had a major role in the

throughout, according to Walden, "including the possibility of Polygram having acquired in many being distributed by Phonodisc. It was determined we prefer at this time not to sell any of the stock."

Walden notes that stockholders remain the same and that there is no change of ownership. We're totally autonomous," says Walden. "This is a dramatic move for Capricorn. We've longed to be independent and this is it."

Though declining to reveal the names involved, Walden notes:

"They've given us substantial material in consideration this firm, distributor deal. They haven't brought anything, so there's no money-changing hand in that respect."

Capricorn will manufacture all records and plans to significantly increase its promotion staff by adding initially 15 new personal persons.

"This is the last person with a high degree of concentration on the areas where Phonodisc has brands operating," says Walden.

Outside the U.S., Capricorn remains licensed with Polygram in several

markets except South Africa, Japan and a few others.

Capricorn, previously, was involved with Warner Bros. in a joint venture arrangement.

The first product under the new Capricorn Phonodisc pact is slated for release Monday (1). It includes the new Black Cat LP "Race With The Devil" and two singles "Mind Bender" by Shalwater and "Hold On To Love" by Rabbit.

Phonodisc recently acquired Canadiana for distribution as part of a buy-in with its parent Polygram U.S. term. It also handles RSO.







# The sound of one band Crackin'



Inside first heard 1 a year ago, the popping, elastic soul energy of one stylish seven-man band from San Francisco, Crackin's 1978 Warners debut, *Makings of a Dream*, wasn't just an isolated incident. This season, the band's back and the sound's grown louder. Working with arranger-producer Michael Omartian (Dionne Warwick, Gladys Knight, Boyz n the Bunch, Leo Sayer), Crackin's *Crackin'* is as hot, smooth and smart as contemporary funk/R&B ever gets.



Produced by Michael Omartian  
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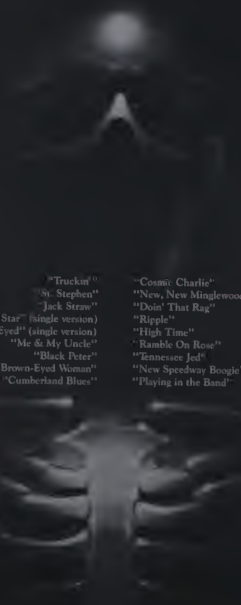
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

















"Truckin'"	"Cosmic Charlie"
"St. Stephen"	"New, New Minglewood Blues"
"Jack Straw"	"Doin' That Rag"
"Dark Star" (single version)	"Ripple"
"Born Cross-Eyed" (single version)	"High Time"
"Me & My Uncle"	"Ramble On Rose"
"Black Peter"	"Tennessee Jed"
"Brown-Eyed Woman"	"New Speedway Boogie"
"Cumberland Blues"	"Playing in the Band"

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 <p>PC 34782 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>PE 34494 LP \$7.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>MCA 3027 LP \$7.98-\$4.25</p>
 <p>SRM 1-1084 LP \$7.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1085 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1086 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>
 <p>SRM 1-1103 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1104 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1105 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>
 <p>SRM 1-1106 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1107 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1108 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>
 <p>SRM 1-1109 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1110 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>	 <p>SRM 1-1111 LP \$6.98-\$3.99 Tape \$7.98-\$4.25</p>

## Cap To Import, Distribute MPS Label In U.S.

LOS ANGELES. Capitol will begin importing and distributing MPS Records, the West German jazz label, throughout the U.S. effective immediately.

The agreement originated when Capitol parent EMI signed an exclusive distribution deal with MPS for certain European countries including Holland, Belgium, France, Spain and Italy.

The arrangement included the right for Capitol to release MPS product in the U.S. although the albums will be manufactured by EMI in Holland.

MPS was founded in 1968 by jazz enthusiast and engineer Hans George Brunner Schuer and has a catalog of more than 300 LPs.

Initially Capitol will be offering 40 albums during the fall period including Monty Alexander's "Perception," Count Basie's "Basics Timing," Les Brown and His Band Of Renown's "Tedes," George Duke's "Liberated Fantasies," Supernas's "Chasin' The Bird," Alphonso Johnson's "Virtue" and several each by such artists as Errol Garner, Oscar Peterson, the Singers Unlimited and George Shearing.

Adah Phil Caston, Capitol's import sales manager, "We'll be issuing the new MPS releases on a regular basis and the back catalog over the next year on a select basis."

## Live Montreux Disk Joins CBS Oct. Jazz Issues

NEW YORK. October is CBS' month for jazz with the debut of its Contemporary Masters series and the release of no less than 16 jazz or fusion albums on its various labels.

Set for release on the Contemporary Masters series are rare recordings by Charlie Parker, Miles Davis, Gerry Mulligan and Lester Young. The series is designed to bring some of the best, yet obscure, jazz from the '40s and '50s to a wider audience. "Montreux Summit" is the highlight of the regular releases. It is a two-record set culled from the closing night concert at this year's Montreux Jazz Festival. Some of the musicians on the LP include Maynard Ferguson, Woody Shaw, Stan Getz, Benny Golson, Dexter Gordon, Eric Gale, Steve Kahn, Janne Schaffer, Bob James, George Duke, Alphonso Johnson, Billy Cobham, Ralph MacDonald and others.

Other new jazz releases include albums by Billy Cobham, Dexter Gordon, Maynard Ferguson, Freddie Hubbard, Hubert Laws, Stan Getz, the VSOPT Quintet, Ramsey Lewis, Shakti, George Duke, Alphonso Johnson, Doc Severinsen, Tom Scott, Bob James and Steve Kahn. CBS says it plans to market its newest jazz not as music oriented to a specific jazz market, but rather as pop product with advertising and merchandising geared to a pop audience.

The Contemporary Masters series will kick off with three live albums by Charlie Parker, gathered from the Boro Boro archives. Rose, a recording buff, hooked up with a recording machine in his AM radio and preserved numerous live recordings by the Bird.

The three Parker releases include a two-LP set "One Night At Birdland," which sports Parker with Fats Navarro, Bud Powell and Art Blakey.

(Continued on page 101)



CBS CONTRIBUTION—Congresswomen Yvonne Braithwaite-Burke, left and Shirley Chisholm accept a check for \$12,500 from Bruce Lundvall, president of CBS Records Division, and LaBaron Taylor, vice president, special markets, CBS Records. The contribution was made to the newly established intern program sponsored by the Congressional Black Caucus.

## Black Grad Students Get CBS \$

NEW YORK. CBS Records' donation of \$12,500 to the Black Caucus of the U.S. Congress will be used to provide graduate students with a first-hand knowledge of the legislative process. Through this

program blacks and other minorities will intern with committee staffs on Capitol Hill.

The donation was made at a gala reception hosted by CBS Records at the Washington Hilton Hotel.

## TICKETS AT \$22.50

## Minnelli Musical For N.Y. Oct. 29

LOS ANGELES. The Act new Liza Minnelli musical within a musical, is due to bow on Broadway Oct. 29 with the highest priced ticket ever—\$22.50.

The play is slated for the Majestic Theatre following its closing here in a week after working through the final tryout period following a two-week shakedown in Chicago and six weeks of repairs and changes in San Francisco.

The shakedown period through three cities has produced three name changes, two song substitutions and much concern about the capability of the production to sustain itself on Broadway. There is no original cast LP affiliation yet. Minnelli has committed herself to 40 weeks on Broadway and she alone carries her weight as the risen and fallen movie star who goes through a broken marriage, a fling with a young lover and a final attempt at a comeback via a Las Vegas nightclub act.

The story by George Furth involves flashbacks and results in the audience at the play being as privy to a nightclub act as to scenes from an acting spot, etc.

Two musicians well associated with Minnelli, John Kander and Lynne Freed Ebb have created a lachrymose score with just two fair songs among the 15 heard by this reviewer.

Musically "The Act" the most current title the others were "In Person" and "Shine It On" is a disappointing production. The music doesn't jell nor relate to the story, things are dissonant leaving one with the uncomfortable feeling that all the out-of-town troups have not yet resulted in a cohesive working formula for the play.

Minnelli built may be satisfied with her energetic, limbered vocals and her marvellous dancing ability. In truth the play is a vehicle for Minnelli to again assert herself

as a song and dance girl with the formula at times emphasizing the locale—nitty, movie stage where she is singing—rather than on the substance of what she is singing.

Barry Nelson, the older film producer who marries her and then idles to the side to pursue his own career, is effective in this role. And nothing else.

Consequently, it is up to Minnelli to sell to the audience and this she does, but what a waste of talent with such a weak score. Kander and Ebb's previous associations with Minnelli have produced the Grammy and Oscar winning "Cabaret," the recently released film, "New York, New York" and the television special "Liza With A Z," plus the current non-Minnelli-associated "Chicago" which is their current Broadway smash.

Minnelli uses a cordless mike throughout the play which gives her unbounding freedom and excellent sound and the two tunes which stand out over the mediocrity are "The Money Tree" and "City Lights."

"Money Tree" is a good ballad, a reflective look on life after her marriage has ended. "City Lights" is a bouyant tune about missing the excitement of big city life.

Ralph Burns' orchestrations are first rate and enable the orchestra to be part of the brilliant song expressions which Liza distills. Director Martin Scorsese has Minnelli nervously pacing all night long with the action freezing as she hops back and forth between past and present.

Seven dancers help fill the stage and are equal partners with Liza in showing us the newness of Liza's persona done not once, but twice—enough.

Certainly not enough to generate the act and support the current production. **ELIOT TIGER**

## OCTOBER IS COLUMBIA MONTH

## RECORD AND TAPE PRICES FOR OCTOBER

All \$6.98 List LP's.....	\$3.65
All \$7.98 List LP's.....	\$4.30
All \$7.98 List 8-Tracks & Cassettes.....	\$4.50

JOIN THE WINNING SEASON WITH CBS RECORDS & TAPES

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**RADIO CONTACT  
HAS BEEN ESTABLISHED:  
PROCEEDING AT MAXIMUM SPEED.**



**PASSAGE** marks the beginning of a transition that has taken Carpenters into a new and uncharted realm of musical communication.

Radio response to the album's first single, "Calling Occupants Of Interplanetary Craft," confirms once again that Karen and Richard are stars of the first magnitude.

## Carpenters **"PASSAGE"** on A&M Records and Tapes

Featuring "Calling Occupants Of Interplanetary Craft." AM 1979

Produced by: Richard Carpenter Associate Producer: Karen Carpenter Personal Management: Jerry Weintraub/Management Three









James Taylor's new plate. Platinum, on Columbia Records and Tapes.

# 1938 Jitterbug Shop Spawns 54-Store Shapiro Chain

Continued from page 3

time to service the National Record Mart's from a present 18,000 square foot warehouse on Furber about a block from their original tiny outlet

And there's the large flagship Mart at that address.

Initially they got into records because the brothers conceived the idea of selling only used jukebox records. But that lasted less than

three months. Used Bluebird, Decca and Vocalion 78s were 10 cents. Victor and Brunswick singles were two for a quarter.

By year's end, Jason remembers opening the second floor, served

by an elevator, for the used records while the first floor carried only new 78s.

At the end of the first quarter of 1938, classical 78s joined the used inventory on the upper floor.

All the while their father, Hyman, oversaw his sons. With the Mart's original store was barren by today's standards. There was one rack on which hot singles were displayed. The bulk of the singles were on shelves behind a counter in the traditional heavy green sleeves. Accessories were replacement needles and heavy paper-covered storage albums.

It wasn't long before they built their own wall and floor fixtures to display more and more 10-inch albums. Jason graduated from Penn State and worked full-time with Sam and Howie.

Business increased. The smallest monster hit the Shapiros recall was "I'll Never Smile Again," the Ruth Lowe tune which made Tommy Dorsey a superstar and established Frank Sinatra. They sold several thousand copies.

Looking back, the Shapiros find it hard to pinpoint when they introduced their most potent early business builder, a 3 p.m. to 6 p.m. drive-time sponsored show on WWSW, but it was early in their history.

Art Pallan, Pittsburgh pianist DJ with the station, was their man with Regie Cordic, now a Hollywood movie and tv actor, as the wing man.

There wasn't an act that hit Pittsburgh that didn't make the show, which became a remote from our first shop and then we did remotes from our first five or six stores in the city later," Howie recounts.

Count Basie once came in each day for a week while he occupied a location there. Tony Bennett, Ella Fitzgerald and Leopold Stokowski did the "Record Hits" show.

After the Shapiros had been in business for about 15 months, they opened their next store in East Liberty, a suburb. They changed the name to National Record Mart. They can't remember when more stores joined the chain in those first years.

Sam got his army call in 1942 with Jason and Howie putting on khaki the following year. Their father and Sadye, Howie's wife, and Pearl, Sam's frau, replaced them as managers.

Jason recalls that Sadye wrote him a letter in 1946 when he was expecting to be mustered out, hoping he would return speedily as she was pregnant and Sam and Jason, already home, were overworked with the growing store chain.

Sam remembers that by 1947 a decade after their start, the flagship store had grown from three to 10 listening booths and pop singles were alphabetically displayed by artist and label. Classics were divided by composer alphabetically. With some 20 employees, they did \$500,000 that year, Sam claims.

Right around that time, Ben Herman opened the first independent label distributorship, Standard, in Pittsburgh. Sam remembers calling New York to order early Capitol hits like "Cool Cow Boogie" down in

And they called Los Angeles to get the Black & White home office to act copies of "Open the Door, Richard" by Duddy Fletcher. The stores sold more than 10,000 of that monster hit but, Sam says.

Right around that time, Tex Dyer, a salesman for Harry and Davis Rosen, Philadelphia, mailed them a sample copy of the Marmine's record of "Four-Leaf Clover" which was played on their self-sponsored local show on a day when Art Mooney was in town. It inspired Mooney to cut his hit version on MGM.

By 1949 the Shapiros had tested 78s, 45s and LPs. It was a hardship.

Continued on page 10

## One, two, three.



Alan & Marilyn Bergman  
Outstanding Achievement in  
Musical Composition for a Special  
Sybil



Gerald Fried  
Outstanding Achievement in  
Musical Composition for a Series  
Roots (Part I)



Ian Fraser  
Outstanding Achievement in  
Musical Direction  
America Salutes Richard Rodgers  
The Sound of Hit Music

# ASCAP



Everyone  
worth listening to  
has a new album  
coming out.

Including  
Malcolm Tomlinson.

This time of year every major artist  
seems to be releasing a new album.  
That's why a first album by a new  
talent is especially easy to overlook.

This ones not.

Malcolm Tomlinson makes the only  
kind of statement you can afford  
to make when you're coming outta  
nowhere.

Malcolm Tomlinson  
*Coming Outta Nowhere*

On A&M  
Records and Tapes



Produced by Jack and Char Richardson

# If this is what you are looking for.

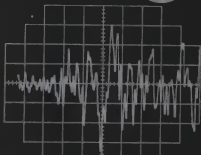
If you demand nothing less than true hi-fi performance, you'll understand the advantages and flexibility that resulted when Technics separated the basic amplifier/control/tuner functions into the five units we call the Flat Series: The automatically switchable dual IF band ST-9030 FM tuner. The SU-9070 DC preamplifier. The SH-9010 stereo parametric/graphic frequency equalizer. The SH-9020 peak/peak-hold/average metering system. And the SE-9060 stereo/mono DC power amplifier.

You'll also understand why the Flat Series challenges the performance of the most expensive professional equipment in the world. And very often surpasses it.

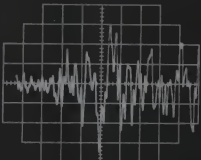
Look at the graphs. The reproduced waveform is virtually true to the original. All types of distortion—some measurable, some not—are negligible. And the linear frequency response is extremely wide.

We're confident that the truly discriminating critic will recognize the magnitude of our achievement. Especially when that achievement is offered at prices that are unprecedented for equipment of this caliber. And with the flexibility to incorporate one or more, or all five units into your system. Depending on your needs or budget.

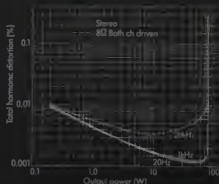
To see how Technics achieved the incredible performance shown in the graphs, you have to see and compare the incredible specifications that are typical of the Technics Flat Series on the facing page.



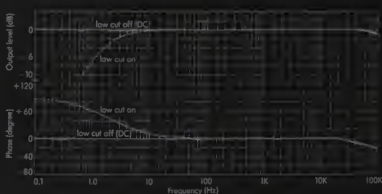
Input Waveform to ST-9030 FM Tuner.



Output Waveform from Technics Flat Series.



THD vs. Output Power in Stereo SE-9060.



Gain, Phase vs. Frequency Response, SE-9060 Amp

**TECHNICS ST-9030, THD (stereo):** Wide—0.08% (1 kHz). Narrow—0.3% (1 kHz). **S/N (stereo):** 73 dB. **FREQ RESPONSE:** 20 Hz—18 kHz +0.1, -0.5 dB. **SELECTIVITY:** Wide—25 dB. Narrow—90 dB. **CAPTURE RATIO:** Wide—0.8 dB. Narrow—2.0 dB. **IMAGE and IF REJECTION, SPURIOUS RESPONSE (98 MHz):** 135 dB. **AM SUPPRESSION (wide):** 58 dB. **STEREO SEPARATION (1 kHz):** Wide—50 dB, Narrow—40 dB. **CARRIER LEAK:** Variable terminal—65 dB (19 kHz). Fixed—70 dB (19 kHz, 38 kHz). **SUGGESTED RETAIL PRICE:** \$399.95\*

**TECHNICS SE-9060, POWER OUTPUT:** 70 watts per channel (stereo), 180 watts (mono) min. **RMS into 8 ohms from 20 Hz to 20 kHz with no more than 0.02% THD.** **INTERMODULATION DISTORTION (60 Hz: 7 kHz, 4:1):** 0.02%. **FREQ. RESPONSE:** DC~100 kHz, +0dB, -1 dB. **POWER BANDWIDTH:** 5 Hz—50 kHz, -3 dB. **S/N:** 120 dB (IHF A). **RESIDUAL HUM & NOISE:** 100  $\mu$ V. **INPUT SENSITIVITY & IMPEDANCE:** 1V/47k $\Omega$ . **SUGGESTED RETAIL PRICE:** \$399.95\*

All the specifications of Technics Flat Series are too numerous and complex to list here. But their performance is too good to miss. So don't let Technics

Flat Series is now available for demonstration at selected audio dealers. For very selective ears. And for very selective eyes there's Technics SH-999. A movable 19" custom rack

Technics Flat Series. A rare combination of audio technology. A new standard of audio excellence.

\*Technics recommended price, but actual retail price will be set by dealer.

**Technics** Professional Series  
by Panasonic

This is what you  
should listen to.









The incredible smash hit song  
that made the movie great  
is now an album.

*You Light Up My Life*

**ON ARISTA RECORDS**

# *The* SYLVERS

Just The Way You Like 'Em  
In Their Sensational  
New Single

**"ANY WAY YOU WANT ME"** (4493)

From Their Forthcoming  
Album,

**"NEW HORIZONS"**  
(ST-11705)

Written by Louis Sylvers and Edmund Sylvers  
Produced by The Sylvers for Syfro Enterprises, Inc. Production Co.  
Executive Producer: Al Ross



# Billboard Singles Radio Action

Playlist Top Add Ons      Playlist Prime Movers      Regional Breakouts & National Breakouts

Based on station playlists through Thursday (9/29/77)

## TOP ADD ONS - NATIONAL

**BILLY GEES** - How Deep Is Your Love (1977)  
**CHICKADEE** - Fly, Fly, Fly (1977)  
**JOHNNY WATSON** - I'm a Rebel (1977)

### 3-Disco/Funk Crossover

### ADD ONS

### PRIME MOVERS

### BREAKOUTS

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## PRIME MOVERS-NATIONAL

**DEBBIE BOONE** - I Love You (1977)  
**CRYSTAL GATLE** - Don't Make Me a Woman (1977)  
**JOHNNY WATSON** - I'm a Rebel (1977)

### ADD ONS

### PRIME MOVERS

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## BREAKOUTS-NATIONAL

**FIREBALL** - I Love You (1977)  
**BILLY GEES** - How Deep Is Your Love (1977)  
**JIMMY BUTTET** - Changes in Life (1977)

### ADD ONS

### PRIME MOVERS

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### BREAKOUTS

**Merle Haggard**

# **'From Graceland To The Promised Land'**

MCA-40804

A very special single from his soon to be released album "My Farewell To Elvis"







**The Record  
Everyone's Been  
Buzzing About  
is on  
Atlantic.**

**DANCE, DANCE,  
DANCE"** #3435

YOWSAH, YOWSAH, YOWSAH

FROM

**CHIC**

Produced by Bernard Edwards and Giorgio  
and Maffai. Lyrics by Giorgio. From album  
"Dance, Dance, Dance" Atlantic  
Atco Records



# Billboard Airplay Room Action

Playlist Top Add Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

## Top Add Ons-Notional

**STEELY DAN**—(See Add Ons)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)  
**RANDY NEWMAN**—Little Criminals (WB)

**ADD ONS**—The best new releases that didn't make it to the top 100, as determined by sales.

**TOP REQUESTS/AIRPLAY**—The full products requiring the greatest listener requests, as determined by the position.

**BREAKOUTS**—Breakout Chart Summary: Add Ons and Requests. Airplay information reflects greatest product activity for regional and national.

## Western Region

### • TOP ADD ONS

**ANCE NEWTON AND SILVER SPIN**—  
 (WB)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

**STEELY DAN**—(See Add Ons)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

### • TOP REQUEST/AIRPLAY

**LINDA RONSTADT**—Longue Dream (MCA)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

### BREAKOUTS

**BILLY JOEL**—The Stranger (Columbia)  
**SHAWN PHILLIPS**—Smile, Earth (MCA)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

**ADD ONS**—The best new releases that didn't make it to the top 100, as determined by sales.

**TOP REQUESTS/AIRPLAY**—The full products requiring the greatest listener requests, as determined by the position.

**BREAKOUTS**—Breakout Chart Summary: Add Ons and Requests. Airplay information reflects greatest product activity for regional and national.

## Midwest Region

### • TOP ADD ONS

**ANCE NEWTON AND SILVER SPIN**—  
 (WB)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

**STEELY DAN**—(See Add Ons)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

### • TOP REQUEST/AIRPLAY

**LINDA RONSTADT**—Longue Dream (MCA)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

### BREAKOUTS

**BILLY JOEL**—The Stranger (Columbia)  
**SHAWN PHILLIPS**—Smile, Earth (MCA)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

## Top Requests/Airplay • National Breakouts

**LINDA RONSTADT**—Longue Dream (MCA)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)  
**THE DOOBIE BROTHERS**—(See Add Ons)  
**FLEETWOOD MAC**—(See Add Ons)

**BILLY JOEL**—The Stranger (Columbia)  
**RINGO THE 4TH**—(Atlantic)  
**SHAWN PHILLIPS**—Smile, Earth (MCA)  
**PETE TOWNSHEND**—ROCKME LAKE—(Brush Music)

### • TOP ADD ONS

**ANCE NEWTON AND SILVER SPIN**—  
 (WB)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

**STEELY DAN**—(See Add Ons)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

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**SHAWN PHILLIPS**—Smile, Earth (MCA)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

## Southwest Region

### • TOP ADD ONS

**ANCE NEWTON AND SILVER SPIN**—  
 (WB)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

**STEELY DAN**—(See Add Ons)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

### • TOP REQUEST/AIRPLAY

**LINDA RONSTADT**—Longue Dream (MCA)  
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### BREAKOUTS

**BILLY JOEL**—The Stranger (Columbia)  
**SHAWN PHILLIPS**—Smile, Earth (MCA)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

## Southeast Region

### • TOP ADD ONS

**ANCE NEWTON AND SILVER SPIN**—  
 (WB)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

**STEELY DAN**—(See Add Ons)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

### • TOP REQUEST/AIRPLAY

**LINDA RONSTADT**—Longue Dream (MCA)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

### BREAKOUTS

**BILLY JOEL**—The Stranger (Columbia)  
**SHAWN PHILLIPS**—Smile, Earth (MCA)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

## Northeast Region

### • TOP ADD ONS

**ANCE NEWTON AND SILVER SPIN**—  
 (WB)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

**STEELY DAN**—(See Add Ons)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

### • TOP REQUEST/AIRPLAY

**LINDA RONSTADT**—Longue Dream (MCA)  
**THE ROLLING STONES**—Live You Love (Rolling Stones)

### BREAKOUTS

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**SHAWN PHILLIPS**—Smile, Earth (MCA)  
**BARCLAY JAMES HARVEST**—Smile, Earth (MCA)

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# Screen Gems-E.M.I. Shifts Intl Licensees To E.M.I.

Continued from page 1

long as 12 months before all of our operations will be centralized here for the U.S."

Nashville has already seen Beechwood Music consolidated into Screen Gems and Sill expects that combined office to be expanded.

As for the licensees, Sill and Kimmelman have been transferring them over to the E.M.I. licensees since July. "In a 12-month period, we will have reorganized our licensees around the world. Essentially they'll be the same as the E.M.I. licensees," Sill says.

It has not been an easy task, especially since some of the licensees have been with Screen Gems for years and most of the managers/owners are personal friends of Sill.

It was simply a business move necessitated by the purchase of Screen Gems-Columbia Music from Columbia Pictures by L.M.I. and its incorporation into the E.M.I. fold. The official merger of Screen Gems and E.M.I. began July 1, 1976, when Sill, a 14-year veteran and president of Screen Gems, became president of the new company of Screen Gems-E.M.I. Music (B.M.I.) and Colgems-E.M.I. (A.S.C.A.P.).

This company includes the catalogs of Beechwood, Central Songs, and Glenwood Beechwood and Central Songs are now located in a small house about a block or so from the Capitol Records Tower. Even-

tually, they will be moved to the expanded Screen Gems-E.M.I. facilities on Sunset Blvd.

The consolidation and restructuring includes the appointment of three new vice presidents. Roger Gordon is now vice president of professional activities. Ira Jaffe is vice president of talent acquisition; and

future now serves as a music consultant to Screen Gems-E.M.I., providing services and advice for film and television.

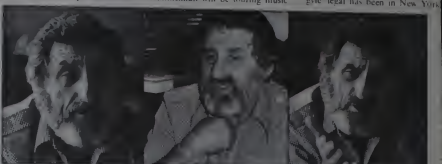
Sill and five persons from the Los Angeles office will be meeting with licensees in London prior to visiting M.I.D.E.M. in Cannes. Then he and Kimmelman will be touring music

But the move will make the company much stronger around the world. Kimmelman promises the company will be "aggressive" in making music acquisitions around the world.

The copyright department has been on Hollywood Blvd. and Arroyo legal has been in New York

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Lester Sill, president of Screen Gems-E.M.I. Music: he's got a consolidated new operation in Los Angeles.

## FACTORS ETC., INC. HAS ACQUIRED SOLE AND EXCLUSIVE WORLDWIDE ELVIS PRESLEY MERCHANDISING RIGHTS

Factors Etc., Inc., one of the world's largest companies in the field of mass merchandising of posters, iron-on transfers, buttons, statuettes, coins and other novelty items distributed by individual entertainment and sports personalities and motion picture companies, hereby announces that:

"Factors has concluded negotiations with Col. Tom Parker, Vernon Presley, the Elvis Presley Organization, the Elvis Presley Estate and their merchandising vehicle, Boxcar Enterprises, Inc., resulting in Factors' acquisition of the sole and exclusive license throughout the world to manufacture, distribute, advertise and sell all merchandise of whatever kind, size or nature utilizing the name, likeness, visual representations, etc. of Elvis Presley.

"Except for rights held by RCA in connection with records and tape sales, no entity other than Factors and its sublicensees is authorized to sell any such item. Factors has commenced lawsuits against the infringers of its rights and will continue to vigorously prosecute all unauthorized manufacturers, sellers and distributors.

"All authorized merchandise carries the Boxcar Enterprises copyright notice. Merchandise without that notification is unauthorized."

Anyone interested in purchasing or distributing Elvis Presley merchandise and memorabilia should contact:

**Factors Etc., Inc.**  
P.O. Box 454 • Bear, Delaware 19701  
800/441-7670

Broadcast photos by Bonnie Tagher  
Barry Kimmelman, the firm's executive vice president; he promotes aggressive music activity around the globe.

Paul Tannen is vice president of the country music operation in Nashville. Danny Davis remains vice president of national exploitation.

The New York office will consist of Joe Pellegrino, general manager, and John Currie, professional manager.

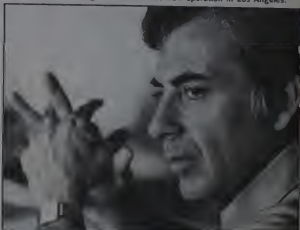
John Bennett will manage a new Toronto office recently opened by Screen Gems. Bennett and Pellegrino report to Gordon.

Reporting to Jaffe will be Ronnie Graebel and Chris Nicks. Reporting to Davis will be Mike Steele in Nashville. Reporting to Tannen is Charles Feldman in Nashville.

Joan Schulman is manager of the copyright department with Lee Reed copyright supervisor. Jack Rosner is director of business affairs. Jerry Isaacson is controller, his assistant is Peter Herdt. Jeff Runyon is royalty manager. Vince Perrone is legal counsel.

Elizabeth Monte, a veteran with Beechwood, is vice president of administration for Beechwood, Central Songs and Glenwood. Working in Beechwood, Kip Dubbs and Ted Glasser, professional managers, report to Gordon. Richard Allen, professional manager of Central Songs, reports to Tannen.

Harold Gelman, a veteran in the music department at Columbia Pic-



publishers in several European countries to mend fences which may be in disrepair because of the changing of licensees.

"The contract situations and switching licensees has been an enormous job," Kimmelman says.

the accounting department has been in the same site as copyrights. Beechwood is current at Yucca and Ivor Randall Davis at Capitol Records has been assigned the task of publicity for the combined publishing operation.

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### Suit Stops Sale

Continued from page 4

James was signed to a recording contract with CTI from 1974 to 1976. In his court affidavit, he explains he became "disenchanted" with Taylor regarding what he considered failure to pay royalties and inadequate distribution.

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**LABEL GABFEST**—Steve Was, Elektra/Asylum president, right; Ken Butlice, promotion vice president, left, and Jerry Sharell, international and artist development vice president, center, stick together during a reception at the recent WEA national sales convention in Hollywood, Fla.

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The order bars the film company from suing Damel Records retailers or distributors until after a Monday (3) hearing on the copyrights. While 20th Century-Fox threatened the record company with suit charging infringement of copyright.

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- 10½ hours creative instruction with Thom Bell
- evaluation of students' material by Thom Bell
- helpful tips on getting ahead in the music business
- cocktail hour and dinner
- guest lectures from DAVID J. STEINBERG, attorney, on songwriter contracts and IRWIN SCHUSTER, Senior Vice President, Creative, Chappell Music Co.

**Time and Place:** Saturday & Sunday, October 29 & 30, 1977  
Holiday Inn Center City 1800 Market Street, Philadelphia, Pa.

**Workshop Schedule:** October 29—9:00-10:30 AM, 10:45-12:15 PM, 2:00-3:30 PM, 3:45-5:15 PM, Cocktail hour (drinks not included), 5:30-7:00 PM, Dinner, 7:00-9:30 PM.  
October 30—12:30-2:00 PM, 2:15-3:45 PM, 4:30-6:00 PM.  
**Tuition: \$90**

**TELEPHONE REGISTRATION:** call 212-666-9478  
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**BILL HOLMAN**  
Bill Holman is a composer, arranger, and conductor. He has written music for many films and television shows. He is also a pianist and a singer.

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**Tom IV 1-74**  
The group Boston, which signed a recording contract with Epic Records in 1976, was again a major success. In 1977, Boston was named "album of the year" after 12 weeks in the 1977 Billboard charts.  
Garrison L. Palmeri and Frederick L. Lichtenberg, used as consultants by Management headquarters in Boston. The contract was made in the state of New York. It took a third of the group's total



# Screen Gems-E.M.I. Sh

• *Continued from page 1*

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Harold Gelman, a veteran in the music department at Columbia Pic-

### Suit Stops Sale

• *Continued from page 4*

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# ASCAP Complaint

Continued from page 1  
The complaint says that ASCAP's policy of not licensing to anyone other than the copyright owner is "unfair, unreasonable and discriminatory." It also says that ASCAP's policy of not licensing to anyone other than the copyright owner is "unfair, unreasonable and discriminatory."

The point is that ASCAP's policy of not licensing to anyone other than the copyright owner is "unfair, unreasonable and discriminatory." It also says that ASCAP's policy of not licensing to anyone other than the copyright owner is "unfair, unreasonable and discriminatory."

In most cases, ASCAP's policy of not licensing to anyone other than the copyright owner is "unfair, unreasonable and discriminatory." It also says that ASCAP's policy of not licensing to anyone other than the copyright owner is "unfair, unreasonable and discriminatory."

# Warner Radio Series Grows

Continued from page 6  
The series is a new avenue of programming for the station. All shows are presented on a non-commercial basis as a strictly promotional venture. Unlike the "King of the Hill" series, there are no sponsors. The cost incurred by the station covers recording, distribution and union fees.

The series is also proud of the two successful presentations recently, also a success. Winchey was done on a national basis in the East and Midwest on 10 major stations while the Ratt broadcast, says Gert.

# The Reviews are...

## LIBERT LAWS

Libert Laws is a new musical production by David Spinozza. It is a musical production by David Spinozza. It is a musical production by David Spinozza.

## ANDY BRECKER

Andy Brecker is a new musical production by David Spinozza. It is a musical production by David Spinozza. It is a musical production by David Spinozza.

## DAVE SPINOZZA

Dave Spinozza is a new musical production by David Spinozza. It is a musical production by David Spinozza. It is a musical production by David Spinozza.

## HENRY MANCINI

Henry Mancini is a new musical production by David Spinozza. It is a musical production by David Spinozza. It is a musical production by David Spinozza.

## BILL HOLMAN

Bill Holman is a new musical production by David Spinozza. It is a musical production by David Spinozza. It is a musical production by David Spinozza.

# General News

## HOTLINE TIPS

# Gibb Single On Top 10 15 Weeks

LEO ANGLIS: Andy Gibb's "I Just Want To Be Your Everything" (RSO) this week becomes only the second single in the history of the Hot 100 to spend as many as 15 consecutive weeks in the top 10.

The only record which has had as many weeks in the top 10 in the history of the survey, which dates back to 1958, is Bobby Darin's "Mark The Knife" (A&W), which had 16 top 10 weeks in 1959 and went on to be the No. 1 single of the year.

The consecutive distinction is the key here as Chubby Checker's "The Twist" (Parkway) actually had 25 weeks in the top 10 12 weeks in its initial run in 1960 and another 13 weeks to re-release in 1961.

In the 1970s, the runner-up to Gibb in number of weeks in the top 10 are three singles which had 13 weeks each there: B.J. Thomas' "Raindrops Keep Fallin' on My Head" (Scepter) in 1970, Marvin Gaye's "Let's Get It On" (Tamlam) in 1973 and Barbra Streisand's "Evergreen" (Columbia) earlier this year.

The Emotions' "Best of My Love" (clumby) is in its 12th week in the top 10, to nail down third place for the '70s.

On the album chart, Fleetwood Mac's "Rumours" (WB) remains on top for the 22nd week, which is now the longest a contemporary rock act has ever stayed at No. 1. Elvis Presley's "Blue Hawaii" (RCA Victor) from 1961-62 is second with 20 weeks.

The only albums which have remained at No. 1 longer in the rock era are soundtracks and MOR releases: the "West Side Story" soundtrack on Columbia (54 weeks at No. 1 in 1962-63), the "South Pacific" soundtrack on RCA Victor (31 weeks in 1958) and Harry Belafonte's "Calypso" on RCA (31 weeks in 1956-57).

These findings are culled from Hotline, a publication which includes chart analysis and the pop, soul, country and MOR charts, and which is sent out a few days in advance of the regular Billboard issue.

PAUL GREEN

# Boston Sued By Elf Management

NEW YORK: Elf Management Inc. of Massachusetts is suing CBS and the rock group Boston's manager, producer and lawyer for upwards of \$5 million, on the grounds that he had a personal management contract with members of the group that has been reached.

Elf filed as plaintiff in a suit filed Sept. 22 in U.S. District Court here, claiming it had a contract with Boston's founder Tim Scholz, plus Barry Goudreau and James Maloney, who at the time had a group called Mother's Milk.

According to court documents, a personal management contract was reportedly signed with each group July 19, 1974.

The group Boston which signed a management contract with Epic Records in Feb. 1, 1976, were once a successful act. P.P. Boston was a success story after 18 weeks on the 1976 Boston charts.

According to Elf and P.P. Boston, the group was a success story after 18 weeks on the 1976 Boston charts.



**LABEL GABFEST**—Steve Was, Elektra/Asylum producer, right; Ken Bolton, promotion vice president, left, and Jerry Sharell, international and artist development vice president, center, stick together during a reception at the recent WEA national sales convention in Hollywood, Fla.

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Shooting the graphic made in the mid-1970s by the 20th.

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**Tuition: \$90**

**TELEPHONE REGISTRATION:** call 212-666-9478

Thom Bell's Songwriter Workshop, Suite 818 Widener Building, 1339 Chestnut Street, Philadelphia, Pa. 19107

presented by Zadic Workshops

## Marshall Cross-Pollinates Ideas CBS Consultant Specializes In Mellow FM Formats

By ELIOT TIGGEL

LOS ANGELES Steve Marshall, national programming consultant for CBS FM stations using the successful mellow-sound format, sees himself as "a sort of cross-pollinator," taking a good idea from Boston and transplanting it in San Francisco.

Marshall functions on this national corporate level for stations KCBS 48.1 in San Francisco, WBBM-FM, Chicago, KMOX-FM, St. Louis, and WEEI-FM, Boston, in addition to being KNA-FM's program director here and one of its two in-air personalities.

In all instances, all the mellow sound stations are automated, with the success here of KNA's musical sound simulating the other four stations in follow suit. Two of them are not yet mellow formatted: WBSB-FM in New York (which is golden) and WCAU-FM in Philadelphia (rumpus and disco-oriented).

Marshall emphasizes he is not a national program director. He makes visits to the individual stations, listens to their overall sound and writes 18 to 30-page reports which break down various aspects of the operation.

His recommendations are suggestions which the individual program directors can adhere to or not.

As a consultant, Marshall explains, his KNA-FM office has taped some announcing tunes going out over the air a mellow backdrop to the conversation. "my reports evaluate the market, the station's format in context of that market, how people are utilized, how the signal sounds, whether the automation risks in segment between various elements, how the music is put together, how the morning and afternoon drive periods sound."

Marshall says most of his time is spent in a hotel room listening to the station and making notes. But he does go to the station to "put the faces to the voices."

KNA-FM has been a mellow sounder 4½ years. Each station is able to custom tailor its sound to market preferences; this is a gray area which Marshall acknowledges exists, but he admits the playlists are probably around 60% to 80% similar.

There is no national playlist and each station director can come as close to the line of what he feels is workable within the mellow sound as his market will digest.

In addition to Marshall working

with the four other stations, the F-Mers hold a weekly phone hookup on Thursdays at 11 a.m. L.A. time in which all the music directors discuss new ideas and musical additions to their playlists.

Generally, the playlists comprise 2,000 titles and it stays at this level since tunes are constantly being dropped as new ones are added.

Marshall feels that what is done in L.A. can apply to other cities, but he modifies this by noting that San Francisco is a more contemporary flavored city, whereas Boston is more musically conservative.

Thus the individual p.d.'s have to adjust their music to their markets and not go over the line of mellow sounds.

Mellow? That means according "hard electronic music, emphasizing acoustic instruments, providing music which people can spend a long time listening to and be not uncomfortable and have as few irritating factors as possible."

Bonnie Raitt's "Runaway" is as hard as the music can go in L.A. Marshall points out. In all instances, Marshall emphasizes to all stations that the format has to play contemporary music.

Notes Marshall: "We play a bit of the same people as KMLT. Do like the Grateful Dead, Robin Trower, and I cut Greenleaf. We will haven't found a cut from Grand Tunk Rail Road, but if I did, we'd play it."

(Continued on page 41)

## Vox Jox

By CLAUDE HALL

Jefferson State, WRRK, P.O. Box 3828, W. Palm Beach, Fla. 33402, has a 40-minute tape production for a March Of Dimes Handed House promotion that he thinks other radio stations might be interested in also airing, you can get a copy by sending him a red of tape, plus postage.

Jim Kerr has left WPLI in New York to do mornings at WPIX, New York. And WPIX program director Neil McIntire is also scouting around for an all-night personality, in case anyone is interested in living in New York. John Catlett is now general manager of the station.

Another station looking for a personality is KXLR in Little Rock, Ark. Duke Anthony is the program

and worked around California for a while before sort of dropping out of sight. Also new at WPOC is Lisa Kay Riley, from WVID in Lynchburg, Va. Victoria Turner is the new promotion director of the station.

Staff at WKXZ in Myrtle Beach, S.C. Features: Bud Hennessy 6-9 a.m. The Freaken Deacon 9-9:30 a.m. Brian Phillips 1-3 p.m. Debbie Sord 3-5 p.m. Jay Chardoff 5-6 p.m. 1 a.m. and Jeff Stone 1-6 a.m. Greg Fowler is the program director.

Paxton Mills is now doing the 1-4 p.m. show at WGAR in Cleveland. A good station for a good man. He previously worked in Cleveland at WISN, but in between was at WGST in Atlanta.

Patton Mills is now doing the 1-4 p.m. show at WGAR in Cleveland. A good station for a good man. He previously worked in Cleveland at WISN, but in between was at WGST in Atlanta.

But FM fragmentation and strong competition in the market have done their damage and now program director Benjamin Cain is faced with a rebuilding job in a medium market which no major market program director would care to tackle.

His two main approaches are promotion and passive audience research. But he's also trying to build a strong personality orientation between his air staff and the audience.

For instance, Michael "Morningmouth" McCarthy, 6-9 a.m. and Dr. Don, 3-6 p.m., "go out on their own each day to do personal research."

The station makes normal sales calls to local record outlets to find what's moving across the counter, but sales part-time people also work three hours a day calling non-record buyers for their preferences (passive research).

In addition, the weekly printed playlist also features a brief questionnaire asking the listener's age and three favorite songs, it's designed for easy mailing back to the station.

Promotions in the works will range from the usual humor sticker to television advertising. And KAKC's Bumping Baskets will hit the court again this season each week. Cain gets that his team is good, "though we never win a game."

As for music, Cain is cautious. As a rule of thumb, he characterizes local market tastes as late on r&b and strong on album rock and MOR.

He hesitates to add a record unless good phone reports and his passive research indicates a good response. Ray Stevens' "Get Crazy With Me" showed good passive response and, though it didn't score nationally, it proved to be a solid hit for the Tulsa area after it was added to the playlist.

Crossover records are strong for the market. Such



NOSE JOB—Bonnie Simmons, program director of KSNB in San Francisco, prepares to put her nose to work rolling an egg down the sidewalk in front of the station's studios on Sansome St. Her lack resulted from her loss of a wager on the outcome of a softball game between the station's staff and Berkeley Records. A couple of hundred onlookers gathered to watch as Berkeley executive Matthew King Kaufman, left, provided the trick eggs.

director and he would prefer no phone calls. The mid-day slot is open.

Los Marshall, a veteran personality, has left WPIX in New York to do strictly freelance, his wife ran an account executive with the station and continues. David (Charlie Brown) Perkins came by to visit, he's on the West Coast scouting for a country music air personality job and was wearing a KIKK T-shirt as he disappeared into the elevator. James



(Continued on page 42)

## New Sounds At Tulsa's KAKC

disks as Crystal Gayle's "Don't It Make My Brown Eyes Blue" and Ronnie Milsap's "Almost Like A Song" might begin as country hits, but cannot be restricted to country charts since such songs transcend the country audience.

Cain employs an interesting approach in selecting from multiple singles. Regarding "Gonna Fly Now" from the movie "Rocky," he thought there was a similarity between the Bill Conti soundtrack and Maxymilian Ermon's percussive rendition and decided to play the original.

But with the theme from "Star Wars" he cited the 16-minute Mecca album version down to 3½ minutes because he felt it projected the station's contemporary image better than the London Symphony Orchestra did. The "Star Wars" theme was a Tulsa hit.

The resurgence of new versions of old songs on the pop charts, he believes, is because most agencies and time buyers in pursuit of the 18-49 market, often find comfort in new versions of the familiar, but these records are weighed carefully via passive research before being added to the playlist.

The station, he says, is a music outlet with a personality. "My people are on top of what's going on, on top of what the people in Tulsa and the area are interested in. KAKC does not subscribe to Arbitron ratings surveys, though it has to depend on telephone consultations to determine the effectiveness of his programming and his promotion.

"But I don't believe in a ratings book, it takes several books to reflect a trend. The results our client gets tell me a great deal. One of our clients recently told me 'I take hands-down dominant Top 40 contemporaries, station and came back to us because he claimed he didn't get one-third the results there that he got with us.'"

Air staff at the station features Morningmouth (6-9 a.m.) Arthur Taylor (9-noon), Bob Scott (noon-3 p.m.), Dr. Don (3-6 p.m.), Ed Michaels (6-10 p.m.), Steven Owens (10 p.m.-midnight) and all-nighter Jim Richards (until 6 a.m.).

The playlist is 80-records, it changes each Wednesday. New records added vary from zero to four, but always one to two records weekly.

Cain has been programming the station eight months, but he took a look back at the station's first decade (1970-1980) and he would deem the time time to this day.

Approaching 40 million copies sold  
Only one  
"YOU LIGHT UP MY LIFE"  
IS THE HOTTEST SINGLE IN THE COUNTRY  
IS ABOUT TO BECOME ONE  
BLAZING DEBUT ALBUM...  
DEBBY BOONE  
"YOU LIGHT UP MY LIFE"  
On Warner Bros. Records & Tapes  
85-3716

# CLASSIC SINGLES COME FROM CLASSIC ALBUMS



## "SEND IN THE CLOWNS"

E-45253

A single from  
Judy Collins'

## "SO EARLY IN THE SPRING"

8E-0002

Produced by Arif Mardin

Available now  
on Elektra





## Rack Singles Best Sellers

Jul. 1-11: Farthest GNP research.  
Grady Galt, H. A. H. H. H. H.  
Title: H. H. H. H. H. H. H. H. H.  
K. H. H. H. H. H. H. H. H. H.  
M. H. H. H. H. H. H. H. H. H.  
O. H. H. H. H. H. H. H. H. H.  
S. H. H. H. H. H. H. H. H. H.  
T. H. H. H. H. H. H. H. H. H.

Approximate Chart  
Position: **1**  
Release Date: **Oct. 1, 1972**

**"YOU LIGHT  
UP MY LIFE"**

**THE HOTTEST SINGLE IN  
THE COUNTRY  
IS ABOUT TO BECOME ONE  
BLAZING DEBUT ALBUM...**

**DEBBY BOONE  
"YOU LIGHT  
UP MY LIFE"**

On Warner  
records &  
15



**APPARENTLY, ONE IS NOT ENOUGH**

Blue Bayou (E-45431) is already a proven hit with bullets on all charts. But Radio and the public are insisting that It's So Easy (E-45438) is a major hit as well. Therefore, for the first time in our history, we're releasing two separate hit singles by the same artist at the same time.



Linda Ronstadt

Both singles from the Platinum album, *Simple Dreams* (GE 104) Produced by Peter Asher



# Lawmakers Mull AM-FM Car Bill

By MILDRED HALL

WASHINGTON Another attempt to require that all car radios be equipped to receive both AM and FM has been launched in a House Small Business Subcommittee.

The last try at getting an all-channel auto radio bill passed was scuttled in 1974 in the House Rules Committee by pressure from the auto lobby, one of the few which can out-pressure the broadcast lobby in Congress.

At Sept. 21 hearings by the House Small Business Antitrust Subcommittee, the renewed battle for AM-FM car radios was endorsed by Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee. He had cosponsored the earlier AM-FM legislation.

Then as now Rep. Deerlin trounced the unusual alliance of auto industry management and labor unions against the all channel requirement as a clear case of flouting the public interest.

Donald A. Thurston, NAB board chairman, told the Small Business Subcommittee that auto manufacturers who make their own car ra-

dios are pricing them in such a way that the public cannot afford AM-FM car radios. As a result, both the public and the broadcasting industry suffer.

Thurston quoted a 1974 study by the A.D. Little Co. showing that an AM-only car radio cost around \$75, with the price doubling for AM-FM and tripling for the special AM-FM stereo model, which some consumers had to accept in order to get any car radio with FM reception.

Labor costs and parts for the average car radio actually cost producers about \$13.52. Adding an FM tuner costs only about \$6.95 more, the study found.

Thurston told subcommittee chairman Rep. John B. Breckenridge (D-Ky.) a new study jointly compiled by the NAB and the Corp. for Public Broadcasting will be provided this fall.

A Public Broadcasting witness at the hearing quoted from another NAB-funded study by Booz-Allen Applied Research showing that prices auto manufacturers charge

(Continued on page 37)

# Studiohouse Open in L.A.

LOS ANGELES A new radio production studio Studiohouse Recording has opened here, featuring not only a small monaural studio, but a large 8-track facility with sliding glass doors which open on a terrace.

Owner George Gilbreth's first studio time and, in addition, use the studios for his syndicated "Night Train" program, a 20-hour syndicated radio show to be used primarily after midnight by radio stations—a show which features mostly oldies. Jay Stevens hosts most of the time, alternatives are Doug Collins and Dave Williams.

Studiohouse also does the Jorge Camacho show, a three-hour night broadcast on NEGM out of Mexico into the Los Angeles market and XLR0X in El Paso.

Gilbreth is a former sales manager, having worked in Los Angeles at such stations as KFWB and KGHS. He also operated a national advertising representative firm, Gilbreth Associates, from 1970 until 1971 when he acquired part of the rights to XFRB in Tijuana, Mexico, and was responsible for taking that station into a soft format. Labor Day of 1971.

# Easy Listening

These are best selling middle-of-the-road singles compiled from radio station play listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	
1	1	13	<b>HOODY DOES IT BETTER</b> L.A. Senior, Lovers 2345 (United Artists) ASCAP (Hearst BMI)
2	3	9	<b>JUST REMEMBER I LOVE YOU</b> Tina Turner 3420 (Stevens Teds BM)
3	2	25	<b>ON AND ON</b> Stephen Bishop ABC 1209 (Stephen Bishop BM)
4	5	8	<b>DON'T IT MAKE ME BROWN EYES BLUE</b> L.A. Senior, Lovers 2345 (United Artists) ASCAP
5	7	5	<b>YOU LIGHT UP MY LIFE</b> Stefanie Marie, Bachelors 3446 (Big Hit ABAP)
6	4	16	<b>DON'T WORRY BABY</b> B.J. Thomas RCA 1007 (Living BM)
7	6	17	<b>HANDY MAN</b> Tina Turner 3420 (Stevens Teds BM)
8	11	3	<b>WE'RE ALONE</b> The Village Idiot 3445 (Blue Stage ASCAP)
9	10	5	<b>CIRCLES</b> Capleton 10000 444 970 (Moonlight and Magic)
10	15	5	<b>BLUE BAYOU</b> Linda Ronstadt Asylum 4543 (Asylum BM)
11	12	10	<b>SWANKIN' TO THE MUSIC (Show Down)</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
12	9	16	<b>IT WAS ALMOST LIKE A SONG</b> Barry Manilow RCA 1007 (Living BM)
13	23	2	<b>HOW DEEP IS YOUR LOVE</b> Bee Gees P.O. 812 (Polygram) (Polygram-Uni-Trac)
14	17	5	<b>IT'S IN HIS KISS (The Sheep Shag Song)</b> Nancy Sinatra 34 10000 444 (Hudson Bay)
15	13	10	<b>DATLINE FRIENDS</b> Barry Manilow RCA 1007 (Living BM)
16	14	15	<b>WAT DOOWN</b> L.A. Senior 3420 (Stevens Teds BM)
17	18	7	<b>THE LIGHT OF MY LIFE</b> Stefanie Marie RCA 1007 (Living BM)
18	20	7	<b>STAR WARS TITLE THEME</b> Merrilee Hymel 4543 (Asylum BM)
19	12	12	<b>STAR WARS (Main Theme)</b> L.A. Senior 3420 (Stevens Teds BM)
20	35	2	<b>DATLINE</b> Barry Manilow RCA 1007 (Living BM)
21	48	2	<b>BABY, WHAT A BIG SURPRISE</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
22	36	3	<b>CHANGES IN ATTITUDES, CHANGES IN ATTITUDES</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
23	16	19	<b>THE GREATEST LOVE OF ALL</b> Barry Manilow RCA 1007 (Living BM)
24	16	19	<b>JUST A GONING BEFORE I GO</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
25	22	11	<b>HARD ROCK CAFE</b> L.A. Senior 3420 (Stevens Teds BM)
26	43	4	<b>SILVER LADY</b> David Lee Roth 4447 (Atlantic Music)
27	6	27	<b>BELIEVE YOU</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
28	14	28	<b>PIANO DANCING</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
29	34	4	<b>ANOTHER STAR</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
30	33	11	<b>LOVE! STOP</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
31	21	14	<b>I'M DREAMING</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
32	19	10	<b>ALONE AT LAST</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
33	29	6	<b>LOOK WHAT YOU'VE DONE TO MY HEART</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
34	38	5	<b>HEAVEN ON THE 7TH FLOOR</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
35	44	3	<b>SHE DID IT</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
36	40	6	<b>KEEP IT COMIN' LOVE</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
37	31	11	<b>I CAN'T GET YOU OUTA MY MIND</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
38	41	3	<b>CRYING IN MY SLEEP</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
39	40	6	<b>THE HAPPY GIRLS</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
40	40	6	<b>WE JUST DISAGREE</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
41	39	5	<b>INDIAN SUMMER</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
42	42	3	<b>MY EYES GET BURNIN'</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
43	47	3	<b>YOUR SMILING FACE</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
44	47	3	<b>THE KING IS COME</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
45	50	2	<b>HEAVEN ON EARTH (So Fine)</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
46	47	3	<b>LOVERS' HOLIDAY</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
47	47	3	<b>IF I CAN</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
48	49	6	<b>MY FAIR SHARE</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)
49	49	6	<b>I FEEL LOVE</b> Jimmy Dean 34 10000 444 (Warner Bros. ASCAP)

# Marshall Cross-Pollinates Ideas

Continued from page 16

Marshall emphasizes there is not clock, no amount of oldies or new hot product "because then it becomes inhibiting trying to get the music to flow.

## JINGLES? CONCEPT III . . .

gives you the sound of the 1960's at (1960's prices)

- World's largest, most sophisticated Moog synthesizer
- Strong strong vocals and instruments
- Now on over 50 rock stations worldwide (including 500,000 Radio Luxembourg)
- Request free demo on station letterhead

**WAY Audio Creations**  
Syndicated Productions Div  
P.O. Box 21 "B"  
Buffalo, New York 14207

Marshall says the mellow-station attempts for a blend of reasonable and unfamiliar tunes, male and female vocalists and tempos.

"I'll give the program directors an evaluation of how we put our music together here at KNX-FM in general terms and then it's up to them to put it together for their own operation."

"In the last analysis," he emphasizes, "somebody has got to make a commitment that a particular piece of music will make a positive commitment for the station."

Marshall's rotation system involves giving a new record two plays a day. A hit on a Top 40 station which is played every 90 minutes there is played once every 70 hours. Oldies-hits or old LP cuts can be programmed as infrequently as once every four days.

The 2,000 titles mentioned earlier comprise a basic music library from which the core of the tunes is culled and used for segmenting.

All of the automated operations have the capability of going live with something special, but not all of

them do this because of manpower problems. The IGM 770 system is the backbone of all the mellow stations.

Marshall says he recently added 30 new cuts to the playlist and went live when the new Newman LP came in. He had been at a Newman concert heard several of the new tunes and was waiting with an advanced judgment on what he would play when the LP was delivered. He merely waited for the studio, told the engineer he wanted to go live after the break and introduced the Newman cuts.

No one knew it was a live Steve Marshall breaking into a taped one Marshall and Michael Sheehy, KNX-FM's music director, meet regularly to discuss music additions. "We have a policy that more than one person has to be responsible for any additions."

Marshall admits that programming mellow pop is a subjective situation. "Our way," he explains, "is to listen and decide on the music, merge it, if it fits or doesn't fit. We might use research to decide on the rotation, but basically it's what our ears tell us."

The format encompasses eight to nine tunes programmed in 11-minute blocks, which with commercials and other announcements fill out 20-minute sweeps.

The system blends open reel 70 r.p.s. tapes (with the basic library tunes with 70 r.p.s. cartridges which hold the new tunes, weather commercials. Each open reel tape has a fourweek shelf life during which time it will be aired at different hours of the day or evening.

As a KNX-FM personality, Marshall heard 12 hours a day. This involves being in the studio one hour a day to cut intro, etc. he points out adding positively this is one of the major advantages of automation.

He isn't how other creative things like being in Boston or Chicago (he isn't). Another mellow cut

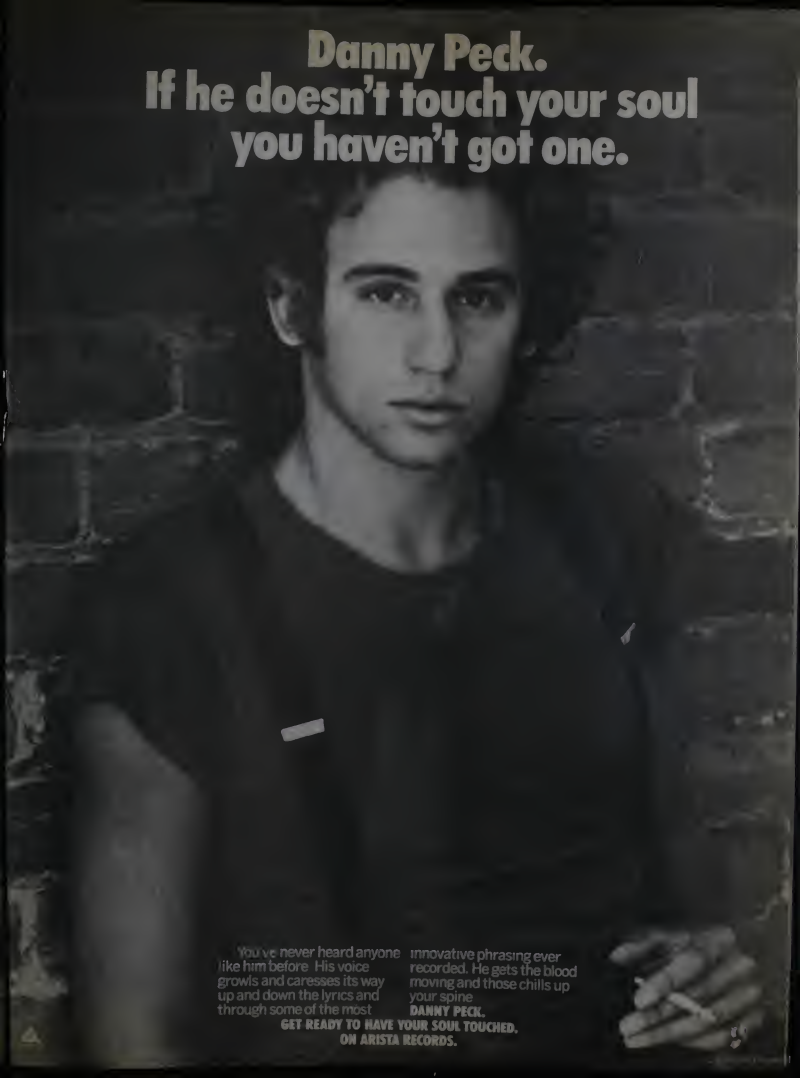
Approved On National Spotting Chart On 7-1-77

## "YOU LIGHT UP MY LIFE"

THE HOTTEST SINGLE IN THE COUNTRY IS ABOUT TO BECOME ONE BLAZING DEBUT ALBUM...

## DEBBIE BOONE "YOU LIGHT UP MY LIFE"

On Warner Bros. Records & Capitol 85-375



**Danny Peck.**  
**If he doesn't touch your soul**  
**you haven't got one.**

You've never heard anyone like him before. His voice growls and caresses its way up and down the lyrics and through some of the most innovative phrasing ever recorded. He gets the blood moving and those chills up your spine.

**DANNY PECK.**

**GET READY TO HAVE YOUR SOUL TOUCHED.**  
**ON ARISTA RECORDS.**

# FOR ELVIS PRESLEY'S BIRTHDAY SUNDAY JAN. 8th

OR  
FOR YOUR HOLIDAY PROGRAMMING

CHICAGO RADIO SYNDICATE  
PRESENTS  
A SIX HOUR RADIO SPECIAL

# ELVIS HIS SONGS



EXCLUSIVE COMMENTS FROM

Aku	Tommy James
Cher Atkins	Davy Jones (Monkees)
Chuck Berry	Brenda Lee
James Brown	Trini Lopez
Glen Campbell	Buck Owens
Freddy Cannon	Johnny Rivers
Chubby Checker	Billy Joe Royal
Jimmy Clanton	Joe South
Floyd Cramer	Ray Stevens
Bo Diddley	Joe Tex
Micky Dolenz (Monkees)	Bobby Vee
Claude Hall	Bobby Vinton
Wolfman Jack	Mark Volman (Flo & Eddie)

## DEMO NOW AVAILABLE

CHICAGO RADIO SYNDICATE

TWO EAST OAK STREET  
CHICAGO, IL 60611

Call Collect 312-944-7724

Please rush me your six hour  
Elvis Presley Special Demo!

### Continued from page 16

Kellford is the new executive vice president and general manager of Drake-Chenault Enterprises, Inc., Los Angeles. Kellford began with the radio syndication firm as a sales representative for the Southern division in 1973. He was regional manager.

Question of the month: What does sheet operator not always legit know has two major Top 40 programmatic rivals, more than slightly agitated with him? But don't worry, he's about to be taking in (and that's the correct word in his case) about \$1 million a year.

Jay Cook, program director of WFIL in Philadelphia, Dick Starr and the Toby Arnold & Assoc. production company in Dallas have finished what Cook calls "The first single package." The effects are similar to the electronic voice augmentation in the movie "Star Wars." I'm told Engineer Bob Peeples at the Goodnight Audio Studios in Dallas did the labor. The new un-jingles will be helmed as "The Philadelphia 56" and they were written by Bob Pipe and recorded mostly at the January Sound studios, Dallas. If you're interested in getting a free demo, call Starr at 214-661-8201.

Ran into Dave Diamond and Gary Owens the other night at a Books West Fair at the Ambassador Hotel in Los Angeles. Both were there as "ghost writers," but of course Owens is not so ghosted. His "The Phone Book" of a couple of years ago sold more than 80,000 copies and soon will be in paperback. Oddly enough, all the attention he got was not because of his writing or his commercial work or his afternoon KMPC show: the people flocking around him throughout the afternoon were there asking his autograph because of his television work. Owens has truly become a national figure.

It was good to see Diamond, hadn't seen him in two or three years. He's having a ball working on the air at KFI in Los Angeles because even his mother in North Dakota can listen to him at night.

Wallace J. Jorgenson will become president of Jefferson Pilot Broadcasting upon the retirement Dec. 31 of Charles H. Crutcher and Cullie M. Tarleton, managing director of WBT-AM-FM in Charlotte. N.C. will become vice president of radio, reporting to him will be the managers of WQXI in Atlanta and KISN in Denver. Tarleton reports to James G. Babb Jr., new executive vice president of the firm. Babb had been vice president of television.

Pat Patterson, an old friend called up from WQDR in Raleigh, N.C., where he's now doing the morning shows and announcing movies in the afternoon on channel 28, wanting to know when his air personality certificate would be sent to him. Several other personalities, too, have written and phoned I apologize for the delay. But they will be going out this week and you should have your certificates for winning at the regional level in the air personality competition in just a few days.

More real names in the classroom: young air personalities names, please. The program director at WJZZ in Johnston, N.Y., a Top 40 station is named Gale Jovanov. He is a radio person and not, like Steve Obermaier,

## Vox Jox

the young Steve O'Brien, who is just a kid. The one who is a radio personality, Bob Kinnon (radio and TV personality), Bob Russell Hayes (radio), the famous name on his own radio show, Bill Spagnola (radio), the one who is a radio personality, but not the other weekday is David A. Fox, who is actually the engineer.

Steve Wendell, former chief engineer with the ABC network, New York, is now producing and co-producing a 15-minute weekly show called "Good Old Jazz." How is Steve Povel. Sets are done in the homes. Interviews are featured from time to time. You can get a demo by writing Steve Wendell, 9 Aqueduct Lane, New York, Rockland County, N.Y. 10956.

Gary Ballard writes from Kalamazoo, Mich. "Since I last corresponded with you, I have moved from Flint to Kalamazoo and am now vice president and general manager of WBLK. He adds some Arbitron figures to dramatize how well the station is doing, then points out "when we bought WBLK in August 1976, it was Number Nine in an eight-station market. We are using a mass appeal country format with a tight playlist, very pop country-oriented records, and lots of oldies and giveaways." The staff features Joe Suglia 6-11 a.m., Ralph Emery, syndicated show 11 a.m.-noon, Ballard noon-2 p.m. and Mickey Sikes 2-7 p.m.

I'll be leaving for El Paso Thursday (6) and visiting friends like Bruce Earl and, hopefully, Ray Porter. Then I head for some Houston radio before going to the Oct. 9-10 convention of the National Radio Broadcasters Assn. at the Hilton in New Orleans. From there, I go to the CMA in Nashville Oct. 12-16. I hope to get to see some of you on the journey.

## Bubbling Under The HOT 100

- 118-BACK IN LOVE AGAIN-LTD, A&M 1974
- 107-SHAKA IT UP-Orion, ABC 11/79
- 103-WE NEVER DANCED TO A LOVE SONG-Manhattan, Columbia 11/89
- 104-EAST BOUND & DOWN-Merry Reid, RCA 11/86
- 105-FUNKY FUNK-Cameo, Chevrolet 11/79
- 106-THE WHOLE TOWN'S LAUGHING AT ME-Teddy Pendergast, EMI 11/80
- 107-ROLLING WITH THE FLOW-Charlie Rich, Epic 11/84
- 108-JUST LET ME HOLD YOU FOR A NIGHT-David Ruffin, Motown 11/80
- 109-JUST FOR YOUR LOVE-Memphis Horns, RCA 11/84
- 110-SHO DOO FU-Lenny Williams, ABC 12/30

## Bubbling Under The Top LPs

- 101-MANHATTANS, N' Feels So Good-Atlantic, PC 11/80
- 102-ALISA 4047
- 103-TRAC, Smokey & The Bandits, MCA 10/89
- 104-PARLO CRUISE, A&M SF 8/80
- 105-STYL, Equinox, A&M SF 8/80
- 106-JERRY REED, East Bound & Down, RCA, A&M 11/85
- 107-CITY BOY, Young Men Gone West, Mercury 7/80
- 108-MEMPHIS HOUNDS, Get Up & Dance, ABC 11/80
- 109-RAUL DE SOUZA, Sweet Lullaby, 11/84
- 110-SHOTGUN, ABC 11/85

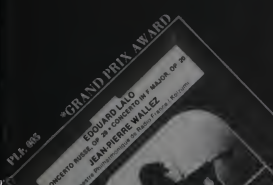
# An Important Classical Premiere

PLP-805

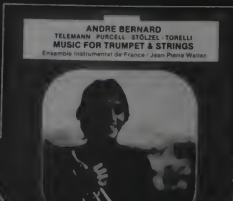
**\*GRAND PRIX AWARD**

**EDOUARD LALO**  
CONCERTO NO. 1, OP. 10 • CONCERTO N° 2 MAJOR OP. 10  
Orchestre symphonique de Radio France, Strasbourg

**JEAN PIERRE WALLEZ**



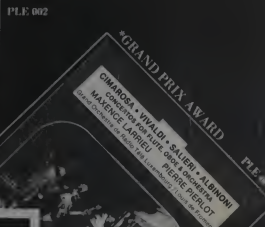
**ANDRE BERNARD**  
TELEMANN • PURCELL • VIVALDI • TORELLI  
MUSIC FOR TRUMPET & STRINGS  
Ensemble Instrumental de France • Jean Pierre Wallez



PLP-002

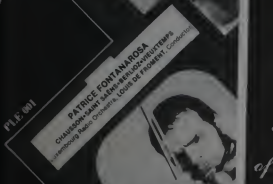
**\*GRAND PRIX AWARD**

**CHARDAS • VIVALDI • SALERI • ALBINONI**  
CONCERTO FOR VIOLIN AND ORCHESTRA  
MAXENCE LARRIER • PIERRE PIERLOT  
Orchestre symphonique de Radio France, Strasbourg



PLP-001

**PATRICE FONTANAROSA**  
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Chamber Music • Orchestre de la Ville de Paris • Conductor



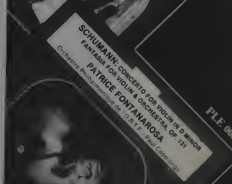
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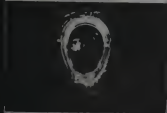
And For Voting

**VINCENT MONTANA, JR.**  
**TOP DISCO ARRANGER OF THE YEAR**

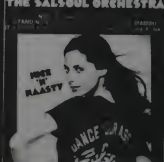
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Starwood has begun their Columbia recording career in a most sensational way.

Their album is strong from beginning to end...without a wasted track.

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**"Starwood:"  
A unique accomplishment  
you'll appreciate,  
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Management: Aspen Recording Society,  
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TITLES

ships  
LPs

the influence in Europe...  
the executive in 1980.

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Bailey.

FOUR SYMPHONIES  
Orchestral  
John Maas



**LONDON** *ffrr*

London is a complete range of recordings in the highest quality sound.

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# STARWOOD

## TITLES

## ships LPs

and the following conditions:

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ons.

There are a series of recordings on Isabella Wallich's Music label in England, a product by Montser and the conductor Wyn. The albums will be re-released from this source in the first deal, says Baile.

series of disks will come capturing the conductor, solo, and product will be added to the Peters classical Czechoslovakia's Opus. It will be the source of all material under an recently signed which high priority on titles are by Capitol Angel.

FOUR SYMPHONIES  
Ipswich Orchestra  
John Mezzari

of the Price of Three  
July

G SOLT  
D. PAVAR  
TAIVELA

SPECIAL PR

The *Chlamydomonas* strains, *Chlamy. and Chlamy. Bruckii*, synthesized the LC<sub>3</sub> form of an elongated Bruckii with *Chlamy. Bruckii* (5-Ethyl) as medium. *Chlamydomonas* *Bruckii* and *Chlamy. Bruckii* (5-Ethyl) are isolated from the same source.

from Chicago (Chicago: United  
List of the World's Great  
World's Great Series, 1941)  
published by RCA. The Limited  
and World Series are sold  
separately.

**LONDON, FFrr?**  
FOR FREQUENCY WASTE REDUCTION

Journal of Management Inquiry 20(4) 409-424

# L. A. Si Independen

LOS ANGELES Independent Production, an Asian conglomerate of more than 100 black-owned labels, picked black-oriented artists to play across country for what it calls a "fair share of airplay."

The group began Sept. 15 at KDAY here because, "I set the pace for most stations," claims Rober Sanders, head of the org.

"We're not asking the play our records if they only our quality product, can't tell stations what play, but if the product is should play it," charges.

"We know that history independent stand lit against the major label tons, but there's no reason to change."

"We're going to go w hurt them most direct sponsors," he continues, the process of boycott sponsors including Kent Chicken, Union Oil, I Ralph's supermarket, TI Stores, Save-On Drug Store, Ward department others.

Among small Independent and Record Asia are Pick A Hit Records, Pure Gold, Silver Sword, Black Belt, Brotherhood,

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**EXPORT**  
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THE FIVE  
MIGHT A DANCE  
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MUSIC STAR WARS  
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TEEDY PENDERGRASS  
THE EVOLVING  
THE CLAYS  
HEAVEN  
LAME-LE  
HAWK  
WILD FISH

THE COMPANY  
BRIEF  
BARRY WHITE  
BUT  
BRIEF WHITE  
CROSS

THE COMMODORES  
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Minimum 10 per title—Minimum Order \$50

We catalog all labels on LP's and Tapes. Orders shipped same day.  
All orders C.O.D., CASH or CERTIFIED CHECK only.

## Set Hartford Pact

LOS ANGELES Michael Avciaga's Filmusic agency will represent three-time Grammy award winner John Hartford's film scores and (file song assignments. Filmusic will also represent Hartford's television score to "Steamboat" inspired by his 1976 Grammy winning album "Mark Twain."

27	31	4	PATTI LABELLE 12" TT (S&W)	56	58	2	IN MY STRIDE 12" TT (S&W)
28	28	30	TEEDY PENDERGRASS 12" TT (S&W)	57	NEW CD		AALON 12" TT (S&W)
29	27	19	TURN THIS WITNA OUT 12" TT (S&W)	58	55	3	I'VE NEVER BEEN TO ME 12" TT (S&W)
30	24	17	ENCHANTMENT 12" TT (S&W)	59	NEW CD		EDDIE KENDRICKS 12" TT (S&W)
				60	NEW CD		STAPLES 12" TT (S&W)

## Music Directors Assemble To Shape New Radio Goals

**PITTSBURGH** Broadcast music directors representing approximately 80 non-commercial radio stations convened Thursday-Sunday (2-5) at the first autonomous national gathering of the Music Personnel Conference (MPC).

The gathering, held at the Chatham Center Hyatt hotel, represented a move to reorganize and expand the MPC, an organization which has served broadcasters in the non-profit sphere informally for nine years.

Marty Schreder, music director at WQED here and meeting coordinator, explains that the decision to regroup MPC originated this year with a split between the non-commercial music broadcasters and the Commercial Music Broadcasters' Assn (CMBBA) national body representing commercial classical radio stations.

Since CMBBA annual conventions have involved the non-commercial sector, but the CMBBA board, including three public radio members, unanimously voted this

year that the two groups be better served by separate organizations. Heavy sales and sales promotion orientation of CMBBA was given as the reason.

"It left us out in the cold, so we decided to take our own convention," Schreder explains.

RCA, CBS, Philips, DG, ABC and London were among record labels supporting MPC by participating here as exhibitors.

Program vendor exhibitors included Library of Congress, National Public Radio, Charles River Broadcasting Corp., Parkway Productions, Broadcasting Foundation Of America and the syndication services of the orchestras of Cleveland, Chicago and St. Louis.

The group scheduled workshops on subjects including program construction, remotes and live broadcasts, jazz and ethnic music and relations with the program syndicators. Conference took place in a performance by the Pittsburgh Symphony under Andre Previn, Friday (3).

## DG Aims Crossover For Russo Blues

**CHICAGO** Polydora's classical and pop divisions will combine strength this month to release "Street Music," a new symphonic blues work by composer William Russo on Deutsche Grammophon.

The promotional effort is expected to include the biggest radio muting ever for a DG album, seeks to expand crossover success experienced with DG's 1973 release of Russo's "Three Blues Pieces."

"Street Music," the follow-up,

## Music Sales Corp. Pushes Book Line

**NEW YORK**—Music Sales Corp. here is making a strong push to move its line of folios and instruction books prominently displayed in retailers' Christmas windows.

The publisher of Acorn, Oak and a host of other classical folk and contemporary musical instrument guides and folios is offering a 20% discount plus free giftwrapping from expensive paper books in sleek, radio and luggage to ensure its products grab window display space.

In case the retailer needs help with the display, Music Sales is sending a detailed four-page brochure along with its Christmas catalog and folios. A valuable name brand gift that offers step-by-step instructions for making attractive window displays using professional window display techniques.

Its books are designed with the contemporary buyer in mind, says Bert Snyder, vice president. "It's color illustration and design for purpose only," he details.

"The book is not a reference and an instrument guide," he adds, "it includes other things of flowing customers. One of our goals is to make instruments, books, songs and recordings available to make the holidays fun."

Books, instruments and folios are available from the Music Sales Company, 100 West 42nd St., New York City 36, Oct. 11. Also available from Music Sales folios are DG 281 1126.

again features Corky Siegel on blues harmonica and Seiji Ozawa at the helm of the San Francisco Symphony. The book is backed on disk with Ozawa's reading of Gerstein's "An American In Paris."

Jill Kaufman, DG's publicity director, says the album will be selected both to classical and AOR format stations and that a special imported single is being prepared for A1 radio.

"Radio play is what the pop division is concentrating on," she says, remembering that "Three Blues Pieces" broke onto the pop charts in 1973.

Kaufman says the album will be mailed both to pop and classical reviewers. Siegel is scheduled to perform the work Friday (7) with the Milwaukee Symphony, and a local promotion campaign is being mounted there.

## Chi Symphony In Brahms Project

**CHICAGO**—The Chicago Symphony Orchestra begins taping of its second integral Brahms symphony cycle here this season.

Orchestra will traverse the four big ones for Decca (London) under music director Sir Georg Solti with the First, Third and Fourth Symphonies to be taped year.

Conductor and orchestra, who have taped Brahms' "Haydn Variations" for Decca (unreleased), also will save the composer's "German Requiem" this season, a project on budget, an old soloist is Bernd Weikl and Kurt Frenkel.

And soprano Lucia Popp will solo in a Solti led recording of Richard Strauss' "Four Last Songs" for Decca.

Orchestra also is slated to tape the Fifth and Sixth Bruckner symphonies for DG, part of an integral Bruckner cycle being helmed by Daniel Barenboim. Symphonies Four and Nine in this planned cycle are already released.

## Classical Notes

**VA** to record Mozart's Mass in C and Beethoven's "Crucifixus" at Pommeau, this season with the Rochester Philharmonic and music director David Zinman. Names as soloists in the Mozart are soprano Carole Burgard, mezzo soprano Jan Orlowski, tenor Robert White and bass Thomas Paul. The orchestra following a 10 year recording hiatus, debuts on TV this fall in a performance of "Lucas," by contemporary composer Gene Golite.

**Andre Previn and Isaac Stern** performed at the White House for President and Mrs. Carter and a gathering of U.S. and Latin American dignitaries attending a state dinner. The duo performed Janáček's "Sinfonia in F major" and the "Woodmen" from Aaron Copland's "Rodeo." Also on the program was soprano Martina Arroyo, who sang two arias.

**DG** is offering dealers a full color, easel backed poster in a promotion of its Rachmaninoff Concerto cycle with Vasky and Abramowitz. The 18 by 24 inch display pictures Vasky and Abramowitz of the three LPs in the integral edition. Headline is "Reduction Commenced" to the current bumper crop of Rachmaninoff solo, and Vasky's return to recording after 10 year lapse. Quoted about his absence from the studio, the pianist recently replied, "No one asked me to record. His Rachmaninoff cycle is completed, this month with release of the Concerto No. 4 and "Paganini Rhapsody."

**Dallas: Squire Warehous** reportedly is doing break trade in the London LP "Battle in April," a recital of Spanish harpsichord music by Jonathan Woods. In store appearances have helped, and they weren't hard to arrange, since the Texas bond harpsichord lives four blocks from the record store. "Battle" imported, an independent production in Woods' record debut.

ALAN PENCINISKE

## FRENCH SOFRASON TITLES Peters Intl Ships 1st European LPs

By IS HOROWITZ

**NEW YORK PETERS** International this week ships an initial release of classical albums under its own logo, implementing a recent licensing agreement with the French firm Sofrason.

The batch of six records will be followed by regular releases of 5 to 10 classical albums a month, coming from Sofrason and other European sources, in a strong bid by Peters to establish its mark in the field.

Peters, long known as a leading importer of recorded product, will be placing more emphasis on the licensing and domestic pressing of appropriate material in response to

continued sales increase. The Peters says Jim Bailey, executive vice president.

Last price of the new line is \$2.99 for both disks and cassettes, and will be supported by trade and consumer print advertising. Time buys in good music stations will also figure in the firm's marketing plans, says Bailey. Distribution to dealers is through Peters' own wholesale LP chain.

First releases in the Peters-Sofrason line include works by Saint-Saëns, Schumann and Liszt, in addition to harpique and Gregorian chant selections.

Due shortly are a series of records licensed from Isabella Wallisch Symphonica Musica label in Eng. Land, featuring product by Montserrat Caballé and the conductor Wyn Morris. Eight albums will be released from this source in the first year of the deal, says Bailey.

Another series of disks will come from Italy featuring the conductor Nicolas Lugonesi and product will also be added to the Peters' classical line from Czechoslovakia's Supraphon Records. EMI will be the source of yet additional material under an agreement recently signed which gives Peters high priority on titles by-passed here by Capitol America, according to Bailey.

## 5 N.Y. City Opera Shows On WNCN

**NEW YORK**—Five performances by the New York City Opera will be broadcast live over WNCN here this fall, with an additional 12 good music radio stations carrying the programs either live or via tape.

Sponsor of the series, which opens Oct. 16, with a performance of Puccini's "La Fanciulla del West," is U.S. Pioneer Electronics. Bernie Mitchell, president of Pioneer, says it is hoped to extend the broadcaster's "cost-in-cost and harder-to-broadcast" series.

**MAHLER: SYMPHONY NO. 5**  
ASAP! from SYMPHONY 18  
Los Angeles Philharmonic  
ZUBIN MEHTA

**BRAHMS: FOUR SYMPHONIES**  
The Greatest of Orchestras  
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**SIR GEORG SOLT**  
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**SIR GEORG SOLT**  
SHERIDAN MASTERPIECES  
Furber, The Second of London  
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New York Philharmonic  
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**SUTHERLAND: PAVAROTTI**  
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LONDON RECORDS

**LONDON Records**  
FULL PRODUCTIONS AVAILABLE RECORDED

# SUMMER SOLID IN S. FLA. Top Pop And Jazz Attractions Keep Concerts, Clubs Buzzing

By SARA LANE

MIAMI It was an extremely successful summer in South Florida for concerts, with a plethora of top names appearing in the Hollywood Sportatorium, Gusman Cultural Center and the Miami Baseball Stadium.

Concerts and the resurgent interest in jazz clubs were the main factors in the summer music scene's success.

Tom Webb, news director of F1 Lauderdale's WSHF, attributes a good part of the action to the Sportatorium, a major concert facility which was enlarged and completely refurbished. "This is the first summer in four years that Broward County has had rock 'n' roll concerts," Webb explains.

Miami's downtown Gusman Cultural Center had a "surprisingly good summer season," according to Dotie Lynch, the firm's assistant managing director, with such artists as Sea Level, Michael Stanley, Super Tramps, Minnie Riperton and George Benson, Pierce Arrow & the Dimpas, BBOP Deluxe and the Ductators, and Harry Chapin who sold out for two performances.

Acts are still being signed for the winter season with appearances by Melissa Manchester, Billy Joel, the New Riders of the Purple Sage, Peter Tosh and Bunny Wuiler, and Jean-Luc Ponty as well as several Spanish music acts.

Webb, whose station runs a weekend itinerary of what's happening and who's appearing where (from West Palm Beach to Miami) claims that most of the concerts in this area were sold out.

The special shows were Peter Frampton and the Eagles. They were probably the biggest events of the entire summer. Webb says Pink Floyd, the Grateful Dead, Bad Company and Fleetwood Mac were other heavies.

Sea Level, former Allman Brothers band members, minus Gregg, made its first appearance in the area with Chuck Leavitt, Lamar Williams and Johnnie Jomston. The Allman band was well received here in its home state.

Dickie Betts formed a new group which made its first appearance in Florida. The former Allman Brothers

lead guitarist has always drawn audiences in this state.

Other concert acts included Dan Fogelberg, REO Speedwagon, the Commodores, Johnny Winter, Isley Brothers, Slave and T-Connection. All drew large audiences.

"It would be difficult to say which concert was the most successful," Webb continues, "outside of Frampton and the Eagles."

Local Miami jazz clubs continue to attract larger and more enthusiastic audiences by bringing in such noted artists as the Basie All Stars featuring pianist Shirley Scott, Thad Jones-Mel Lewis Quartet, Mose Allison, Rahsaan Roland Kirk, Horace Silver, McCoy Tyner, the Curtis Fuller Aggravation and such locals as Ira Sullivan, Kepler, Jay Corne & the World Citizens, guitarist Mike Gillette, Chubbys & Duffy Jackson and organist Jackie Davis.

At Miami Beach, the summer season was a definite flop as far as tourism was concerned, and several shows are in the hands of the receivers.

"It was a good season for us," boasts Frankie Bandler of the

Swinger Lounge. "Not the best by any means, but we held our own. Some weeks were off, others were on. June was slow. July was good and August fair."

Local singer Betty Wright, who always draws huge audiences at the Swinger, did two dates in the lounge and began a 10-day headlining engagement on Sept. 23.

Other acts included Philippe Wynne, Lee Andrews & the Hearts, Charino and Ecstasy, Passion & Pain. "We're starting to package our fall and winter dates," continues Bandler, "with such favorites as B.B. King, Tavares, the Platters, Clutch (a 50 group) and we're planning a few surprises."

Business at the Seven Seas Lounge, Newport Hotel, was "very good," according to a hotel spokesman, featuring acts such as Davy Jones and Mickey Rourke, former Monkee members, Jesse King and his "Tribute To Elvis" (King returns on Tuesday (4) for one-week) Bill Pinkney and the Drifters, and the Blue Notes, who stand out as the all-

time favorites and most marketable in the Newport.

The Diplomat Hotel was one of the few hotels to report favorable tourist figures, with an 85-90% occupancy for a summer season. The 10 lounges remained open all summer with a group called Harvest and singer/guitarist Nancy Ackrell in the Driveway and Ron Townsend, former Fifth Dimension member, and his new group booked into the Tack Room from July 23 to Aug. 28.

Diplomat owners, Marge and Irving Cowan, announce that Ben Vereen will open the season Dec. 22 through 31. Anthony Newley follows Jan. 10-28, and John Davidson March 2-11. The Diplomat will be rounding out its roster of stars for the winter season in the near future.

The Decauville Hotel, home of the Decauville Star Theatre, is "contemplating a Star Theatre program run by the hotel itself this year," according to managing director F.J. Fred. Hopefully, the winter season will see major acts headlining again in Miami Beach hotels, but at this point it appears that only the Diplomat is a sure thing.

## CALIF. PARK EXPANDING

# Knott's Farm Aims For Toplight Talent

By JEAN WALKER

LOS ANGELES—Knott's Berry Farm in Buena Park, Calif., the country's third largest amusement park (in attendance) is expanding its entertainment division, incorporating more major acts, setting up marketing campaigns for new rock artists and upgrading its enclosed performing facilities with new sound and lighting.

In the past year, the year-round park has moved into larger name attractions in different musical categories, according to Tommy Walker, director of entertainment.

Big bands were also brought in for the time including Harry James, Bob Crosby, Ray Anthony and the Tommy Dorsey Orchestra.

Other acts playing this past summer were Ray Stevens, Peter Marshall, Buck Owens, Bobby Goldsboro, Minnie Pearl, Jerry Reed, Susan Of The Pioneers and Tex Beneke, with upcoming appearances by Joe Feliciano and B.J. Thomas.

"The idea is to get people into the habit of coming here and although some of the entertainment is specialized, appealing only to a small segment of the audience, we can offer something for everyone," says Walker.

Walker, along with John Steenhoven, the park's new talent manager of the entertainment division, is developing younger rock groups. "We find that while our audiences always expect quality, they don't always expect high names," notes Walker.

He adds that Knott's has initiated a program to market rock groups along with its other entertainment. For the first time we are advertising in both the print media and on Top 40 stations. We also had a program going with KLAC (a Los Angeles country station) because of our country entertainment which included Roy Rogers, Dale Evans,

Tom T. Hall, Donna Fargo and others.

Says Steenhoven: "A lot of parks throughout the country are bringing in rock acts as a standard part of their format. But we've made a conscious effort to upgrade the quality and sound of the groups we're bringing to the point where young people are now coming to the farm to hear the acts and dance."

Knott's, with two of the few enclosed amusement park showrooms in California, the 2,100-seat Goodtime Theatre and the 800-seat Cloud-Nine Ballroom for big bands, is upgrading the sound system, by \$100,000, according to Walker.

Our superior sound in the theatres is directly related to the fact that the rooms are enclosed but we feel that with the acts we're now bringing in it's time to improve on our sound.

"We're installing new sound and lighting boards, upgrading this equipment and installing new projectors for filming," says Walker.

The park is also setting up new lighting systems for television special. Three segments of Dick Clark's "The Good Old Days" were recently filmed there, plus the syndicated show "Lou Rawls On Ice."

The farm is also moving into producing its own live specials along with other production firms.

According to Steenhoven, formerly theme park operations manager for Ringling Bros., Barnum & Bailey Circus World, the park will offer major attractions throughout the year.

Another first for the park was two live recording sessions held Saturday (1) during a concert, mostly by Capitol Records' Asleep At The Wheel and Leon McAuliffe & The Texas Playboys.



This photograph is a collector's item. It was taken a few years ago in the "old" Yankee Stadium. The stadium has been renovated, but the message below has not changed.

**"Who says you have to be rich to send your kids to college, take a great vacation, and retire?" —Joe DiMaggio**

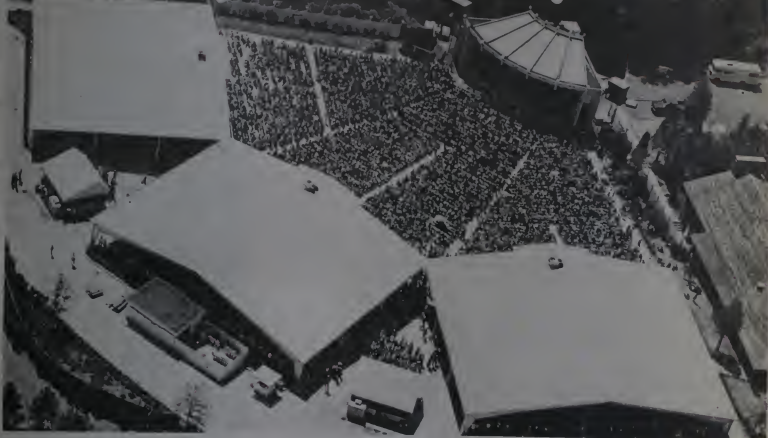
The Bowery has been helping people live full, rich lives since 1934. No wonder it has over \$4 billion in deposits.

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# THERE'S A LITTLE BIT OF "THE STRANGER" IN US ALL.

And Billy Joel's brand-new album brings it all out. In between the spectacular 108-date SRO national tour he just came off, and the 52-date major-city tour he's about to begin, Billy and his band found time to put together an album.

It's called "The Stranger." It's the latest chapter in the ongoing story of Billy Joel. And it's on Columbia Records and Tapes.

## BILLY JOEL IN CONCERT:

Sept 28	Mackey Auditorium	Boulder, Colorado
29	Kingsbury Hall	Salt Lake City, Utah
Oct. 1	Paramount Theatre	Seattle, Washington
2	Queen Elizabeth Hall	Vancouver, British Columbia
4	Paramount Theatre	Portland, Oregon
6	Berkley Community Theatre	San Francisco, California
7	Community Theatre	Sacramento, California
8	Santa Monica Civic Center	Los Angeles, California
9	Santa Monica Civic Center	Los Angeles, California
10	Gammage Auditorium	Phoenix, Arizona
11	Fox Theatre	San Diego, California
14	McFarland Auditorium	Dallas, Texas
15	Music Hall	Houston, Texas
16	Paramount Theatre	Austin, Texas
18	Tulane University	New Orleans, Louisiana
20	Memorial Hall	Louisville, Kentucky
21	University of Mississippi	Starkville, Mississippi
22	Concert Hall	Birmingham, Alabama
24	Ellis Auditorium	Memphis, Tennessee
25	Grand Ole Opry House	Nashville, Tennessee
27	Civic Center	Atlanta, Georgia
28	Jai-Alai Fonton	Tampa, Florida
29	Gussman Hall	Miami, Florida
30	Gussman Hall	Miami, Florida
31	Gussman Hall	Miami, Florida
Nov 2	Civic Center	Jacksonville, Florida
3	Ovens Auditorium	Charlotte, North Carolina
4	Chrysler Hall	Norfolk, Virginia
6	Indiana University	Indiana, Pennsylvania
8	Stanley Theatre	Pittsburgh, Pennsylvania
9	Music Hall	Cleveland, Ohio
11	Memorial Hall	Dayton, Ohio
12	Muret Theatre	Indianapolis, Indiana
13	Keil Opera House	St. Louis, Missouri
15	Music Hall	Omaha, Nebraska
16	Memorial Hall	Kansas City, Missouri
18	University of Michigan at Ann Arbor	Ann Arbor, Michigan
19	Riviera Theatre	Chicago, Illinois
20	Performing Arts Center	Milwaukee, Wisconsin
21	University of Wisconsin at Madison	Madison, Wisconsin
22	State Theatre	Minneapolis, Minnesota
27	University of Guelph	Ontario, Canada
28	Place Des Arts	Montreal, Canada
30	Century Theatre	Buffalo, New York
Dec 1	Maple Leaf Garden	Toronto, Canada
2	Lehigh University	Allentown, Pennsylvania
3	Orpheum	Boston, Massachusetts
4	Rider College	Trenton, New Jersey
6	Spectrum	Philadelphia, Pennsylvania
7	Constitution Hall	Washington, D.C.
10	Broome County Arena	Binghamton, New York
11	Nassau Coliseum	Uniondale, Long Island New York

## A Steady Stream Of Rock Eyed By Philly Promoters

By MAURIE ORODENKER

PHILADELPHIA The new concert season again finds Electric Factory Concerts, headed by Larry Magid and Alan Sprink, filling the calendar with a steady stream of rock music is supreme for both the 19,500-seat Spectrum and the 3,000-seat suburban Tower Theatre.

For the more sedate contemporary singers, it's a series of dates at

the 2,900-seat Academy of Music, the midtown concert hall of the Philadelphia Orchestra.

Electric Factory kicked off the new season with a "Back To School Special" Sept. 16 with Foreigner, Deminger and Little River Band, followed by a sold-out Monday (26) date for Fleetwood Mac and J. Geils Band plus Outlaws Friday (30).

October brings to the Spectrum the holy Brothers (7), Aerosmith and Styx (9 and 10), Tower and B. B. Delfus (15), Rod Stewart (18), and Frank Zappa and the Mothers of Invention (24).

For November, dates include Chicago (7), Lynyrd Skynyrd (12), Earth, Wind & Fire and Denise Williams (14 and 15), Doobie Brothers and Pablo Cruise (18), Queen (23 and 24), and Gino Vanelli (28). Already set for December dates are Seisho Tull (15), Billy Joel (16), Daryl Hall and John Oates (12 and 13), Kansas (16) and Kiss (22).

Following a 10th anniversary Quaker City Jazz Festival, with an array of jazz names for seven days over two weekends Friday (30) through Oct. 2 and Oct. 6 through 9, the rock sound will dominate the scene at the Tower with a sprinkling of jazz, folk and country.

Ignite Pop follows the Jazz Festival on Oct. 12 with others for the month including Santana (14), John Mayall (16), the Babys and Piper (18), Tim Lutz and Graham Parker plus Runnour (21), jazzman Gato Bar-



Billboard photos by Tom Cripe  
**BING'S BACK**—Fully recovered from an accident sustained earlier this year, Ring Crosby performs for a crowd of 5,000 at the Concord Pavilion in Concord, Calif.

hien and Stuff (22), Terefall and Sanford-Townes and Band (28), British progressive rockers Gentle Giant and Dr. Feelgood (29), and jazz-rock violinist Jean-Luc Ponty (30).

So far, November bookings at the Tower take in Joan Armatrading (11), British rock-folk group Steel-eye Span (13), rocker Bob Seger and the Silver Bullet Band (20), pop-country singer Dolly Parton (22), and Rush (27). First in for December will be the Bohemian Rhapsody, led by the singer-guitarist of the Grateful Dead, on the 8th.

## Eric Gardner Sees To It That Rock Tours Roll On

By DICK NUSSER

NEW YORK Being an international rock 'n' roll promoter isn't all jet planes, limousines and champagne-soaked dressing rooms, says Eric Gardner, a graduate of Columbia Univ.'s drama school and a member of rock's jet set.

Gardner, 27, formed Panacea, which he describes as a "total concert tour coordination service," three years ago when he decided to move into "the void in existing communications between promoters, acts and booking agencies." His first client was Epic's Blue Oyster Cult.

Today he manages Todd Rundgren and Utopia Worldwide, and serves as international management representative for Blue Oyster Cult and E. A. S. The Dictators. He is U.S. manager for two new wave bands, Sire's The Saints and P.O.D.'s The Jam. He oversees all overseas tour details, except booking, for Casablanca's Kiss and Columbia's Billy Joel. He books Utopia, Blue Oyster Cult, The Dictators and Hot Tuna abroad.

A typical day for Gardner, when he's not clambering off a jet worrying about everyone's luggage, begins in New York around 7 a.m., when the Telex machine in his apartment starts clattering with European messages.

Two hours later the New York calls start. As the day progresses he juggles airline reservations, deals with foreign suppliers and promoters, radio and print ads for U.S.

tours, and constant liaison with labels here and abroad.

Gardner's expertise is derived from his background in stagecraft and a global upbringing. His father was in the Army's Corps of Engineers and Gardner spent nine years in Europe and a couple in Japan as a boy.

As anyone who has ever accompanied an act on a tour between countries knows, crossing international borders with a few tons of expensive stage lighting and audio equipment, not to mention musical instruments, road crews, camp followers and the artists themselves, can be a harrowing experience.

Gardner's job is to make sure that it isn't. Panacea handles all transportation of freight and personnel, helps facilitate passport and visa chores, immigration and work permits, international manifests, CARNET agreements and serves as liaison between act, venue management and booking agents.

The new wave is a refreshing breath of air," he claims. "The groups are laughing at themselves. The whole violent attitude has been misleading. They're ingenious media manipulators most of them."

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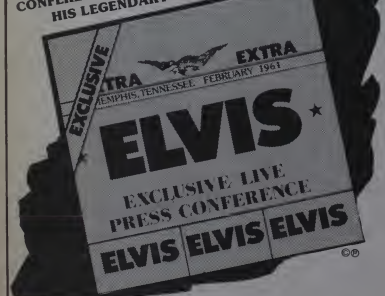
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RADIO-  
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# VARIETY

Wednesday,  
September 21, 1977

"The Richard Pryor Show" is the freshest and most innovative tv show of any genre to come down the video programming pike in several years. Pryor well deserves his topline billing, but attention must be paid to the stunning production out of the Burt Sugarman organization and the artful writing by a platoon of scripters.

The show establishes Pryor as one of the brightest stars in the comedy firmament. After several years of laid-back comics, he has returned to some of the basics of what makes people laugh—manic energy and a willingness to take chances. It is a combination of a return to comedic basics and conceptual daring that brings laughing out loud back into style.

The first sequence (an earlier opening minute was excised in a moment of NBC panic) involved Pryor as a matter of fact bartender in the "Star Wars" bar—per the movie. With all of the bizarre space creatures honking and squeaking about him, Pryor went about his earthly business of subduing drunks and keeping the patrons happy. It was one of those ideas that may have looked fair on paper, but was made brilliant by its execution.

The other skits were no less funny: Pryor as a sort of loser Clint Eastwood in a mock western shootout. Pryor as The Prexy in a press conference that started out with Presidential doubletalk and ended up in a racial fist fight. (It involved a racial "in" joke, but was also funny to those not hip to it.) The most outrageous sketch had a muscular construction worker stripping to a polka-dot bikini while singing "I Gotta Be Me." In another skit, Pryor was the wildly fanatic faith healer named "Mojo"—something not new, but seldom done with such frenzy and guile.

The final segment was a long sort of one-acter with Pryor portraying a G.I. returning from World War II to find that his old girl friend had become a nightclub star. He is eager and ready to resume the relationship; she has acquired stardom and a slick boyfriend-manager and gives him the brush. A touching and poignant scene and a reminder that Pryor is not just a comic but also an actor.

While Pryor towered over the proceedings, the Sugarman group—producer Rocco Urbisci and producer-director John Moffitt—deserve much of the credit for its success. The sets and costumes were stunning, particularly in the closing nitery sequence. The performances by the unheralded extras and bit players were sensational. Moffitt's pacing of the sketches—usually a slow build-up to a smash payoff—was sensitive to every nuance of the material.

Pryor did well in overnights against tough competition from ABC ("Happy Days," "Laverne & Shirley") and weak competition (boxing) from CBS. There may be good tactical reasons for slating a strong new show against the strong longrunning ABC series. Some good may come of the fracas if Pryor is moved to Saturday night, a perfect evening for a show that is a rare viable video alternative to going out. The combination of his cutback to five shows and his squabbling with NBC censorship might wipe out all the promise of the show, however.

—Mor.

## THE RICHARD PRYOR SHOW

With Paula Kelly, The O'Jays, others  
Supplier: Burt Sugarman Prods. & Richard Pryor Enterprises  
Executive Producer: Sugarman  
Producers: Rocco Urbisci, John Moffitt  
Director: Moffitt  
Writers: David Banks, Jeffrey Barron, Booker Bradshaw,  
Paul Mooney, Arthur Sellers, Jeremy Stevens, Tom Moore,  
Urbisci, Pryor  
60 Mins., Tues., 8 p.m.  
NBC-TV

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## Talent In Action

BROTHERS JOHNSON  
FLOATERS

Chicago, Ill. New York

These two young guys, both enjoying pleasant career starts, packed this hall three times in two days. The Sept. 13 show held for a week of almost constant rain attracted a heavy, bootstrapped crowd which loved nearly everything it saw.

The Brothers Johnson who headlined got off to a slow start as they opened with a tragic instrumental and followed with one of their slower numbers, "Land Of Lovers." It was not until the third number, "Dustin And Phantoms," that it began to play up to its potential.

It doesn't have a way to go as showmen but nevertheless, the Brothers Johnson have few peers. Bassist Leon Johnson plays in an aggressive style. Vocalist number one which was in the form of Stanley, Clarke, Jack Casady, and

Chuck Ranney. Johnson's intense stage presence also makes him the band's most commanding vocal attraction.

Brother George is an interesting guitarist and a competent vocalist. Trombonist Kenny Pickens and trumpeter Bobby Rodriguez comprise a strong and creative two-man horn section. The rhythm section plays cohesively and the vocal is tight.

The 10 song 55 minute set was brought to a frantic close with "I'll Be Good To You." The band's last good single and "Get The Funk Outta Me" was the group's best rocker. For these two numbers the band was joined by the Floaters, who provided vocal support and Michael Jackson, who jumped around and made young girls scream.

In its portion of the show, the Floaters displayed good voices, excellent and energetic choreography, a good band, and its relatively The group's chart-topping single "Freaky De" was the only song in the 10 song set which was not previously recorded by someone else. The 45 minute set was as slick and professional as possible, but with no material of its own. The Floaters will have trouble sustaining its early success.

ROBERT FORD JR.

## ANDY GIBB

Rocky, Tex. England

The 15 year old Gibb with a No. 1 record already under his belt, and his Sept. 8 one hour, 15 song set to display why he is on the verge of becoming a major recording star.

With a sound distinctly reminiscent of his Bee Gees brothers, Gibb opened with the title cut from his debut RCA album, "Flowing Rivers," an upbeat ballad tune which induced a dreamy mood into the opening night music industry crowd.

The boyishly good-looking Gibb assumed a confident stage persona, smiling, to the appreciative audience as he whittled through tunes from his LP.

In between the melodic upbeat and mid-

tempo songs, he injected soothing ballads and laments with "Starlight" being the most compelling. For two numbers, his live piece backup band departed the stage, allowing him the spotlight on two ballads as he strummed an acoustic guitar.

Among the more memorable songs of his set were "Thicker Than Water" which will be the follow-up single to "I Just Want To Be Your Every Thing." "Too Many Looks In Your Eyes," "The Hot Line," "Curly Billy Bill," and "Forgive Me."

Before Gibb performed his chart-topping "I Just Want To Be Your Everything," RSO president Al Couy and chairman of the board Robert Stigwood came onstage to present Gibb with his first gold single. When the applause quieted, Gibb climaxed the show with "I Just Want To Be Your Everything."

He returned for an encore doing the Beatles' "I'm Getting Better" that did justice to the original version.

The material Gibb is working with is all mainstream pop with high commercial appeal. With time, maturation and his brothers' influences and encouragement, Gibb should sustain a long and successful career.

ED HARRISON

GLADYS KNIGHT & THE  
PIPS

Ray Charles

Rock Theatre, Los Angeles

For nearly two hours and 22 songs, Knight and Associates backed by a full orchestra maintained total control of an almost full house Sept. 23.

Impressively contained, often flashing lights flamed the singers as in a television variety scene.

The concert, which was taped for pay cable by Home Box Office, offered both Gladys and the Pips a chance to perform together and separately.

The group came onstage with a bouncy "How Can You Say I Don't Love You" seguing smoothly into "I Feel A Song In My Heart."

Although the group is going in different directions as to labels, the Pips with Casablanca and Gladys with Buddah, as a team it has never been better.

Going down memory lane, Knight scored with the group's last hit, "Every Beat Of My Heart" receiving rousing applause.

From its newest, "Buddah LP," Gladys Knight & The Pips' "Shit Together" the ensemble gave up "No Changes." The tone of its repertoire was to set different moods. Its aim was to take the audience on a totally diverse musical trip.

From the "Gladys" LP the group performed "On And On" and "I'm Pige Dreams." So sad the song, Gladys has developed into a smooth sick stage personality with paties and presence to equal the choreography of the Pips.

"I Don't Wanna Do Wrong," had Knight at her strongest but the audience also enjoyed "You're The Best Thing That Ever Happened To Me" and "Tonight Train To Georgia."

As the group left the stage, a standing ovation brought back the Pips to do their own solo thing. The background two offered the crowd a glimpse of what to expect if it moves onto perform minus Gladys.

As the Pips went into a production number, "Street Brothers," with light harmony to an ever so loose uptempo, "Semi-Notre Lady," the crowd went wild. Each member showcased his own in individual talents in this one.

Knight took the same opportunity to go solo taking "Second Hand Store" and transforming it into "Second Hand Song," followed by a short monolog on Barbara Streisand which led to "Ex-negit" and smoothly into "The Way We Were." The house was on its feet.

As the entire group sidled into "Use My Imagination" and "I Heard It Through The Grape Vine," a game was brought onstage to the surprise of the audience. The crowd had been advised of Ray Charles' appearance.

Charles, who was recently reviewed here took the stage with his Rayettes for the next 35 minutes. He was segued onstage by Knight for

a Charles guitar number. "Johnny Ray in his blue and black leather jacket and

knitwads with accompanying guitar and the Pips on "Daddy Goodie Sweetie."

One Of Us... Hit The Road Jack... Keep Me Singing... What I Say.

Jimmy Walker opened the show with a 45 minute set.

JEAN WILLIAM

## CRYSTAL GAYLE

The Boarding House, San Francisco

Gayle, a young woman who on many occasions is a most attractive performer, ended the 90 seat venue to capacity for her four shows on her two night Sept. 17-18 engagement.

She is one of the few performers even to play the Boarding House who would be equally at home in a Las Vegas setting, and her appearance drew many middle aged fans who normally do not frequent this club.

She rewarded them with a set of 14 tunes which were preceded by her backing band doing several introductory numbers of its own. The entire program consisted of about 50 minutes.

Crystal's best asset—as it should be to any singer—is her voice, which on several occasions she'll Get Over You and Get My Sweet Baby In My Mind... she really let stretch out.

Though some of her stage patter was a touch on the saccharine side, she is basically mild, composed and appealing in her presentation and mannerisms.

Her set opened with "How The Night Away" followed by two well known songs, "Riding In My Sweet Baby's Arms" and the softer ballad "Rendezvous." A song best known in the Judd Collins version.

The current hit "Don't It Make My Brown Eyes Blue" came near the end of the set, and though this was obviously the most recognized tune, the audience seemed to respond to the first chords of almost every song. The encore was a pretty tune titled "When I Dream."

JACK McDONOUGH

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# Talent New On The Charts



**ROBERT GORDON  
WITH LINK WRAY  
"Red Hot"—85**

The unlikely Private Jack pairing combines the names lead singer of the punk band the Stooges (which was featured on last year's *As CBGB Anthology*) and Wray a chunky, scabbed-up and well-told guitarist who had an instrumental hit in the late 1950s with *Number and Rumble*.

The two were introduced by Richard Gottehrer, who signed them in 1960. His hits as *My Beginning Back* and *Hang On Sloopy* and producer of *Blonde*, *Private Stock* (other top punk hit).

Gottehrer produced Gordon's album. Robert Gordon's *Red Hot* was also managed by Gottehrer at his New York office, 17 East 79th Street, 10021. The agency is the Weintraub Associated Book.

The album which includes Eddie Cochran's *Summertime Blues* and other lesser-known songs, also shows the inspiration of such 1960s rock acts as Elvis Presley, Carl Perkins and Gene Vincent. Gordon's band includes two former members of the Rolling Stones: Keith Richards and Mick Jagger.

Gordon, whose onstage persona is that of a folk singer, is based in New York and Wray in the Washington, D.C. area. Despite the generational differences, Gordon says he was born when Wray started playing professionally. The album is a success, with a tour in the works.



**IDIRIS MUHAMMAD  
"Could Heaven Ever Be  
Like This"—76**

Though he is only now achieving his first chart single and album in the pop field, this 40-year-old musician has been working professionally since the early 1960s when he did backup on such big pop and soul hits as Joe Jones' *You Talk Too Much* and Dee Clark's *Randumps*.

Muhammad then became involved with Lloyd Price and settled in New York. Later he worked with Jerry Butler, eventually becoming his musical director before going to work for the Impressions and Lee Dorsey.

In April 1968 Idiris began a four-year run as a drummer in the Broadway production of *Hair*, during which time he also released two albums on the Polygram label.

In 1971, Idiris, joined with Lorraine Lake & Palmer and soon after that joined the band playing with Roberta Flack. He became one of the most sought-after studio drummers in New York.

Muhammad was born in New Orleans and now lives in New Jersey. He is in the process of changing his management and booking affiliation. For now he is managing himself, with bookings handling by J.T. in New York. (718) 489-6120.



**PLAYER  
"Baby Come Back"—☆**

The four-man group on RSI has formulated a highly contemporary commercial pop/rock/soul style along the lines of Hall & Oates or Public Enemy.

Player includes Ron Moss on bass and John Friesen on drums. The two met in high school in Los Angeles and formed a band playing local gigs and school dates.

Also in the act is Wayne Cook of L.A. who plays keyboards and synthesizer. He has been in five different bands with record contracts, including Daddy Warbucks, Bazzooka and Good Thunder, and has also recorded and toured with Jackson Browne, the Osmonds, Steppenwolf and Helen Reddy.

The final members are the man/writer/composers for the group, James Crowley of Galveston Bay Tex. (keyboards, synthesizer, guitar) and Peter Brissett (guitar). Brissett, a native of Liverpool was in the U.S. group Friends, an MGM act which evolved into Savband on RCA.

Brissett and Crowley were in the trio Randana with one other member, which in 1975-76 was signed to Arista distributed Haven Records, the label owned by Dennis Lambert and Brian Potter. Player signed with RSI six months ago, but Lambert & Potter still produced their debut album. Player, which is being released Oct. 3.

Player is managed by Paul Palmer of Palmer, Roswell & Co. in Los Angeles, (213) 474-5169. Its agents are Chuck Bartel and John Marx of Headquarters Talent in L.A. (818) 216-6311.

## Champion Sees Solid Quarter

**NEW YORK** Champion Edition Entertainment Inc., New York and Los Angeles-based entertainment company, is anticipating the most productive quarter in its history, says executives, with album sales and single releases. The company's new releases include the new RCA LP by Darryl Hall & John Oates, currently shipping, with all names orders ahead, beginning in September release. The company's new LP, "Dr. Buzzard's Original Phenomenon," is expected to be a hit, and two new acts.

The Savannah Band's second RCA album is scheduled for September release. The company's new LP, "Dr. Buzzard's Original Phenomenon," is expected to be a hit, and two new acts.

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RECORDED ON TOUR JUNE, 1977.



2 RECORD SET

RCA



# A Day in The Life Of Kim Fowley

## Producer 'Hustles' His Way Through Deals, Phone Calls, New Projects

Producer Kim Fowley is an eccentric, unorthodox, creative personality whose skills span the pop and mainstream areas of commercial music. His wit and self assurance pocket his every move. And move he does. Billboard's Kevin Merrill, who enjoys many of the artists Fowley records, ran around with him on a typical day. This is his report:

A pile of 10 month old trade papers and music magazines spills off an end table and Kim Fowley sits relaxed, casually gulping down his "stress" breakfast of milk shake and fried eggs.

"If you really want to see me, you've got to come down here and dodge all the trash on the floor." He apologizes as pop magazines and reporter gape politely at the apartment furishings gone bad of his Sunset Strip "Dog Palace" a decorator's nightmare, a cross between the digs of a whimsical millionaire and the life-style of two rock crazed kids renting a flat together for the first time.

Fowley and his surroundings seem incongruous to the im-



Kim Fowley with some of the records he's produced which are showcased in his business office.



age expected of a man misdirected with a reported 54 gold and 11 platinum records on the international market. But the cold dry facial features, dead pan, deep set eyes and skeletal frame that approaches 6' 10" feet makes an imposing figure for this character legend who has managed in his career to top back and forth between the music industry's underground and establishment.

"Everything in my life's a hustle," he adds. Then, sensing our first impressions, he attempts to explain. His dry humor relieves the air.

"I happen to be recording a block and a half away from here, so what I do is move wherever I record. This is the closest to the studio I could get. Now, by eating the same bad breakfast that some young group leader or manager does as he's getting up now to call me, I can deal with him on an equal level."

"When I was doing Helen Reddy's album, 600 year old chicken was brought down in a limousine from Roy's so we were eating on a Duke of Edinburgh level. That's why the record sounds so lush and has so many textures on it. Whereas with the Runaways, there's an awful place down the street, Orange Julius fast foods, where you get a real good gastric buh-right—before a guitar solo."

Clearly there is method in Fowley's madness who this year alone has reported 15 chart records in America, Japan, England and Australia. With one eye constantly aimed at the future and the other keeping a sharp watch for any new kind of deal, his style mixes a calculating overseeing malnurtured with a youthful spontaneity and recklessness.

As a producer, manager, artist, songwriter and publisher all on an independent street level, Fowley views himself as a "renaissance man" of the music industry.

Business, or "hustling," as Kim puts it, begins with the morning's first phone call concerning news of Face Dancer, a group in Baltimore he has never seen but follows through his dispatcher Bob Ass.

"What songs are working well? When will they be playing colleges?" Kim asks, informing Bob that he wants to see at least three gigs when he gets there after the CMA convention. He also wants to know what kind of local radio station support new groups receive, an important factor when the record deal comes through. Ass assures that the group has good potential, breaking all attendance records at the local clubs with an extremely large following in the area.

The band, an "upper intellectual Aerosmith" covers eight of Kim's songs all of which are received well with rumors flying about Kim's involvement.

"I hear the rhythm guitarist needs a hair cut?" Finding it all ready done, Kim promises to send more songs for the group and informs Ass of his next assignment in Pittsburgh to in-

Fowley in a variety of effected moods in his office (top row), his poster plastered home (above), and creating his own impression of Howard Hughes (right).

vestigate a band that paints their bodies gold and has no hair.

"I have a new concept in management development. What I'm doing is finding bands big in other markets and cities creating their own identity. If they're deficient in some areas, I send someone to condition them, to stake out the city and live with the group. When they get over here, they're ready."

Another phone call. Harvey Kubernick of Melody Maker who's writing a book on Fowley for publication in France is just checking in. Kim sounds enthusiastic but brief. Again the phone rings and this time Paul Atkinson, vice president of CBS Records International has just returned from Munich with a record on Vickie Leandros, a singer with a reported 22 million records sold in Europe, whose latest album Kim produced. Geared for both American and European markets, Atkinson feels this will be her first LP to break big on both sides of the Atlantic.

Ralph Peer II of Peer Southern Music, Kim's foreign publisher, has arrived and discusses the day's business with Al Bergman, Fowley's personal assistant, while secretary Michele Meyer receives last minute instructions for the day. All involved now erupt through the door and onto the street for a 30 minute appointment at the Beverly Wilshire Hotel to meet on the Runaways' tour of Canada. The hustle is on.

Along the way Kim casually explains, "If we're late and they're mad, we'll just go see someone else. There's always someone else."

In the hotel's plush lobby, Kim, flanked by Stan Goldstein and Greg McCutcheon of Magna Management, the Runaways' new booking agency, greets Tim Harrold, president of Polydor Ltd. in Canada.

"The Runaways want to come to Canada on a super level. Fowley begins. Harrold smiles agreeably but there is a problem. He produces a book containing photographs of press, in store displays, records of money spent and other promotional pieces used to prepare Canada for the Runaways only to have the group's tour fall through on three separate occasions.

"We want them over here as much as you, but our credit ability is now starting to diminish," explains Harrold. Apologetically Kim excuses the cancellations to injuries and poor planning by the group's old agency. Now, with Magna handling the bookings, everyone is most anxious for a successful tour.

"And we want the record company to pay for the tour," Kim adds.

A look of polite skepticism crosses Harrold's face but Fowley backs up his request using the group's Japanese tour as an example. There, the record company's support afforded the right kind of exposure resulting in six Runaways records entering the top 50 and an overall reputation that bordered on Beatlemania. Harrold proposes that dates be finalized and arranged to meet with Goldstein and McCutcheon to package it.

The record company is the bank in this project. Kim confides, "The group will eventually pay its own way, but going into a new market on such a large level is both risky and costly."

At 38, Fowley confesses, "I can never relax, and before stopping at Columbia Records, makes a quick visit to his stock broker, doctor and travel agent, packaging a worldwide excursion for December and January in order to follow part of the Runaways' tour, attend several international conventions and search for new copyrights."

Ellen Burnstein, associate director of a&R at Columbia jokes about her first encounter with Kim several years ago at a boutique on Sunset where, sitting in a bathtub wearing a dress, he modeled for a French photographer.

To have gotten from that point to where you are now in my office dressed in a suit and talking about having just produced a European superstar. I'd say you've changed a lot," she affords.

Burnstein advises replacing one of the tracks on the finished Vickie Leandros album with a more "complete commercial pop song." He has no objections and shows his enthusiasm, anxious to hear of overall reaction to the product.

After listening to a selected cut, a dramatic and big sound recording powered by the breathy and slightly European accented voice of Leandros, Fowley claims himself the George Clooney of MOR. He was the man who directed all the great women's films in the 40s.

Since both will be attending the CMA convention in Nashville, he suggests a quick stopover in Baltimore to see Face Dancer. "I've got to hype you on something," he muses, and after pointing out that Baltimore's hardly a stopover between Los Angeles and Nashville, she agrees to go if he feels the group is ready.

"Not wanting to be a 'Captain of the Industry,'" Fowley admits, "I know my place and that's as a creative person, at home in the recording studio and in the songwriting room. For me, management or performing is a necessary evil. I'm more interested right now in people who haven't made it or who should be but aren't. Like why isn't there a Wilson Pickett or John Lennon record in the Top 40 right now?"

Producing Helen Reddy's last album aided another dimension to Fowley's image, strengthening his commercial foothold.

"The ceiling should be blown off and the doors kicked in for this one, he announces upon entering Helen's house in reference to the next album and offers a short definition of rock 'n' roll. "Nobody's repressed in 1977."

Helen quickly disagrees and Kim comes back, "That's what we're here to talk about."

Bating the conversation's candid but evasive tug of war questions and requests, Kim uncovers with his tone, Kim is diplomatically playful but uncovering with his piecing together Helen's goals and approach on the next album.

Eager for her to enter new areas, he presents three of his own songs and both examine the lyrical content as he suggests an element of rebellion on this record.

"Rebellion against what and whom?" answers Helen. "I am now 35 years old and firmly entrenched in the establishment."

"Yes but with somebody in your position there are certain things going on that can be considered upon."

"Then it should be the first 70s concept album. In the 70s there hasn't been a united musical direction, it's fragmented."

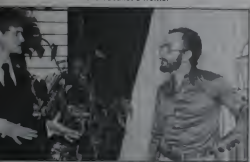
Helen disagrees. Kim continues: "All right, 10 years from



Holding a meeting in a hotel lobby, Fowley meets with Tim Harold, president of Polydor Ltd., Canada, left, and Stan Goldstein and Greg McCutcheon of Magna Management.



Helen Reddy and Kim go over a new song for an upcoming LP in the vocalist's home.



Ed Silvers, president of Warner Bros. Music, and Fowley discuss a tune for a Fowley project.

"We're talking about the 70s. What would you say was happening?"

"I would say the emergence of women and the solo sound is opposed to the group sound of the 60s."

"What about some unanswered women's stuff?" he suggests. "For example, a lot of the sentiments you wrote in I Am Woman are now part of daily conversation. What would the text of I Am Woman be? Girls who are doing the family and the job?"

"That's it," sparks Helen. "Some feminists feel you can't be both and there's no reason why you can't be successful."

"What about a song looking into the window of the 80s?"

"I'm interested only in here and now," she says pulling back.

"Then I want a list of your favorite authors. Also if you listen to the radio a series of things that aren't being said will soon all into place."

While Helen grimaces at the last request, Kim continues. "What would you do if some world crisis arose and you couldn't make records for three years?"

"I'd probably get a cottage somewhere, start a garden and do nothing."

"You want to put that as the last song on the album?"

"I'll save it for my 75," she quips.

Asking about more up-tempo material, the subject shifts to the sounds of different instruments in terms of coloring. Baritone sax, oboe, reggae and Eastern influences enter the discussion.

"You are a spokesperson for a lot of people," Kim persists. "Let's have a song about the real you."

"I'm an entertainer number one and a very private person number two."

"Well, then I want a song about how private you are."

"They conclude that song writing will resume in December unless earlier commitments fail to materialize and on the way out Helen asks what it's like today in Hollywood."

"You can feel the struggle on the street," Kim responds.

En route to Warner Bros. Music Fowley entertains with stories ranging from his childhood battle with polo on through 8 years of street education in the music industry where his eccentric reputation developed through a balance of varied achievements and questionable behavior.

"I must listen to 700 songs a week," goes the one time promotion man, writer, disc jockey and guitarist, pinpointing the here he spent as office boy for Marty Melcher and Dinos Day as his biggest influence.

Meeting with president Ed Silvers and Bob Stabile of Warner Bros. Music, Kim receives prospective material for Reddy's upcoming project.

"You're looking for hits from us," asks Stabile. "We'll be here with you, you'll get them past Helen."

Songwriter Otis Blackwell, left, and Wally Schuster, UA Music vice president, kibbits about Blackwell's famous Elvis Presley recorded works.

ing himself and that it's really up to the artist. He suggests that Alan O'Day write something as electrifying as "Angie Baby" on a newer level. "She loves a story line and he tells a good story."

Fowley's possible production of Deaf School's next album looks good. Everyone involved, especially the band, wants him. Silvers informs.

Back with Al Bergman in the offices of Magna Management Kim receives a full report on several of his artists and the day's activities.

Glen McCutcheon has spoken with Bill Graham concerning Runaways' dates in Sacramento and examines the group's most recent cancellations from a previous tour. "I didn't accept those because they didn't present deposits," Kim ex-

plains, adding that the tour of Britain is on and they will talk later with British agent Paul Fenn who may be worried over Magna's involvement.

Kim greets Marshall Berle at the Whiskey where the Runaways now hold the club's new attendance record.

"Say anything you want," Berle offers as Kim runs to a corner of the office and in fast talking high energy disc jockey style shouts at a small tape recorder for a telephone message announcing dates and acts upcoming at the legendary night club.

Instrumental in the club's success after reopening last year, he runs out scoffing. "If the things I'm doing now fall through, I can always make \$200 a week doing this some where else."

On time at UA Music Kim feels that after seeing Frank Sinatra on television, his audience would like to hear an auto biographical statement. Wally Schuster, cheerful vice president, is open to suggestions and it's off to another room to hear a demo tape of Kim's song written for the artist.

On the way Schuster greets Otis Blackwell, writer of "Hound Dog," "Heartbreak Hotel," "Don't Be Cruel," "All Shook Up," "Handy Man" and numerous other hits.

"Presley would never listen to an Otis Blackwell song unless Otis made the demo himself," Schuster comments by way of introduction.

Kim's eyes light up. "Did you ever record yourself?" he asks.

Blackwell is in the process of doing an album and Kim sees Europe as the songwriter's first market. There, Gene Vincent, whose comeback album Kim produced, sold an estimated 40,000 units the first year without a hit. Probing further he asks, "Were there ever any of your tunes, now sitting on a shelf somewhere, that Elvis and those guys turned down that you felt were better than the hits they picked?"

Olts lods alternatively mentioning the title song to Presley's movie, Girls, Girls, Girls.

"We got beat out," but ours was dynamite.

Back in Schuster's office Kim is bubbling. That guy could sell albums overseas. He's legendary. This is what you should do, he intones. Set up an interview with Melody Maker in England. Talk about the old days and just sort of hint that he's doing an album. Then let the thing go. We'll wait the album here and release it there. It would drive the big deal titles. Two songs that might have been released into the two new singles.

We have scholarly discography type liner notes, let's release them. We'll relate a big common over him by releasing the way in England first. Everyone will wonder why they had a heck of a time.

Kim's Sinatra song meets with the same amount of interest. He suggests a possible 1940s Kim sept album. "It would be like it," it's not true, and after hearing a U.S. song that Kim feels is perfect for Bryan Ferry. Another author he wants to produce, a call is made to Melody Maker for a late 1940s Blackwell.

"Sure I got stories," Otis laughs when told of the writer's interview. All depends on how you want to tell it.

I just met a legend, Kim goes on about a trucker who the office of Ben Edmonds, West Coast director of A&R for RCA, showing his roots he adds. I wish I could write songs as that. He wrote songs that changed the world.

Capitol will be re-releasing two of Kim's albums in 1978 and Edmonds asks, "What's happening with Helen? Do you have all the songs yet?"

Today was the first meeting. You have any feelings about it?

"Yeah, I would check with Jimmy Webb about those great love songs. Also, he's the best if you need a producer."

Down the street on Hollywood Blvd. We talk in a hotel room of Kim's business affairs shared with his lawyer and business administrator since 1959, Walter Hurst.

"Kim's greatest asset is being able to spot talent and talent's merit, adding that he has probably produced more talent with less money than anybody else."

We leave in a hurry for the offices of Peer Public Relations, Kim holds a late afternoon audience.

Producer Al Franzer who recorded with Kim in the early 60s as the Crenshaws, the Rivingtons, the Shurgins and the Kings of 5 has a new r&b artist, Charles Montgomery. He's a



Fowley and attorney Walter Hurst in their joint offices (below).

Fowley with the Runaways and two road managers, Ralph Peer II (third from the left rear) and Al Bergman, Fowley's assistant.

floating commercial tune bring advice from Kim all the while contact for distribution of the single.

"Punk rock MD and disc jockey Rodney Bengeleson recorded his first single also on an independent label and Kim suggests its release in England. There's now a string of independent singles seen in America, England, Germany, France and Holland."

Steven T, described by Kim as a "West Coast Bruce Springsteen on a Kirk Douglas level," plays two tracks from his upcoming Fowley-produced album as Caityronics' first rock act.

A call from Caityronics' producer, Joe Cayre, Jr. in Madrid checking on artist and producer progress, concludes the gathering and it's onto the offices of Mercury Phonogram for the day's last appointment featuring the Runaways. Fowley's notorious female rock group.

Four plans enter into the conversation. After a conference call between the British agent, Magna Management and Fowley, Kim announces Magna's involvement to the girls who voice their feelings on the itinerary and time off. With a European tour scheduled to begin Oct. 26, three possible television appearances in Germany, Holland and England may take them abroad three weeks earlier. If not, the group will be in London later in Europe, return Dec. 3 with a week's rest and then head back on the road around the country. The girls vote to have Christmas off.

"With England's release of 20,000 singles, the equivalent of 200,000 over here, the group is likely to be top 10," informs Gerry Hoff, head of A&R at Mercury. Kim points out the pressures they'll have in Britain as "the new punk rock band in town competing with the locals."

"Expect to be spit on," warns Runaway Joann Lett who explains the new trend. "Over there, the more they spit on you the more they like you."

When all settles, Ralph Peer II in announcing his company's intention to exercise its option in buying the foreign publishing rights to the group's next album, delivers a heck to Kim and the group. Presented a month earlier, the five-figure amount is a show of good faith more than anything else but the girls are skeptical as to how much will be their; alter bids are paid.

The day ends with a private listening to three songs sold by Kim as an artist for release in Europe. One hard rock, one reggae and one Hollywood love story ballad sung in a stream of consciousness manner. Now, at 8 p.m. it's off to feed the Runaways, followed by a meeting with their lawyer Phil Parnum, to discuss injuries.

Don't have the meeting till I get there, he says as every one takes off in separate cars, and posing for one last picture, this time with his hair combed, Fowley concludes. There are a lot of people in the record business who go about it in a different way.

Art direction: Ben Brant



# Discos

FEMME MENTOR ON THE WARPATH

## Mgr. Urges DJs Be Unionized

**NEW YORK** The margin at the top of the stack in the company's extraordinary income tax return comes largely in and from one source: Is that owner any longer a partner? Is he subject to that extraordinary tax on his share of the partnership's income? Or is he not? And if he is not, how much of the partnership's income is he entitled to? These are the questions that the IRS is asking in its latest round of audits. The IRS is asking the questions in a way that is designed to force the partnership to admit that the owner is a partner and that the owner is entitled to a share of the partnership's income. The IRS is asking the questions in a way that is designed to force the partnership to admit that the owner is a partner and that the owner is entitled to a share of the partnership's income. The IRS is asking the questions in a way that is designed to force the partnership to admit that the owner is a partner and that the owner is entitled to a share of the partnership's income.

ment to achieve equity for her own clients, and disas deeply in general, but she realized the sort of success she would like.

Fisher places part of the blame for this on the pinners themselves whom she feels have not yet arrived at a level of sophistication where they can realize the importance of their role in the industry, and in turn use their awareness to command respect and fair treatment from the people for whom they work.

In her efforts to bring this awareness to both deejays and their employers, Fisher has become a virtual one-person promotional organization and training institution working on the one hand to elevate the consciousness of those spinners who would not hesitate to undercut salaries demanded by their colleagues, and on the other to cue owners/operators into the realization that the deejay is a vital cog in the disco wheel.

Fishermen deejays command top salaries, and she would not allow them to work for under \$250 per night. However, she acknowledges that there are fewer than 20 disco deejays in the country who fall into this salary category and suggests other ways of developing and maintaining self-esteem. These include soliciting a deejay's input in the acoustical design and construction of a club, and offering a deejay a piece of the club's profit to stimulate his interest and involvement in the operation.

Fisher is working on an expansion program aimed at getting top disco deejays from across the country to join her organization. Convinced there is strength in unity, she feels that by consolidating the nation's top spinners into a single organization she can achieve her goal of forcing club owners to face up to their

**NEW YORK** The Northwest Disco Pool & Record Service Co. has moved from Lynnwood, Wash. to new offices at 918 Pine St. Seattle, Wash. The new telephone number is (206) 623-7900.

According to John Bush, the pool's president, the move is aimed at making the services offered more efficient, and more readily available to more people.

A number of new services are being offered to coincide with the move. They include a new and simplified method of reporting and charting club playlists, a Monday to Friday pickup service for city-based clubs, new group promotional packages for newspaper and radio advertisements, closer contact with local retail outlets, and better rapport with AM radio stations.

She is also working on a program to bring top regional deejays into New York so they can observe other key spinners in action and enjoy the exposure so vital to their own growth and self-esteem.

Tisher's multi-pronged program also includes developing the awareness of record label representatives as to the power of discos and the disco deejay. She laments that even in the face of discos' phenomenal growth Casablanca and TK Records are among the few labels to truly recognize and capitalize on this power.

Fisher describes the ability of most deejays to manipulate their audiences through their music as pure brilliance and laments that in spite of this many do not even earn the equivalent of a secretary's salary.

## By TOM MOULTON

**NEW YORK**—The Tramping In New LP will be reissued by Atlantic Records in two weeks. There are several strong cuts. Side one is up tempo and starts off with "Where Were You When The Lights Went Out (In New York City)." Lyrical-wise, this is one of the most interesting songs the group has ever done. It mentions all the things that could have happened to them during the blackout, then build to a break in which all the instruments gradually fade out leaving only drums. They then re-build from this point, keeping the groove while the instruments come back in one by one. The overall effect is that this is what could have happened to the group if it was caught in a blackout during a performance.

Love Pleasure features a strong horn section performed by Fred Wesley & the Horny Horns with the group doing a lot of background harmony especially in the break where it really gets creative. Timmy Ellis lead single, does the lead on both these tunes.

People Di World features both Ellis and Robert Upchurch on lead vocals. Utilizing a lot of synthesized special effects, the song emerges as a different product from the group's usual style with vocals that sound like the future. The break in this cut is definitely the funniest. The break in this cut features a lot of effects on the vocals, as well as bass singer Eric Young doing some nice things with his voice. This will probably be the biggest and longest disco cut on the LP.

Side two has two ballads and three uptempo songs, all of which incorporate the Philadelphia sound. Living The Life (Ole A Sittle Man) is medium uptempo and is one of the most beautiful things the group has offered yet. Life Ain't Easy and I'm So Glad You Came Along are also fast, and although the "A" side has a harder and more driving energy to it, this side is assured of a lot of exposure as it features a sound the group has used on previous LPs. The entire side also has been devoted to the melodic uptempo ballads, which have helped popularize the group. This is also the first Hammings LP to feature Upchurch as lead singer on several cuts, and is the strongest and most commercial product they have produced to date.

Atlantic Records has also picked up the rights for Dance, Dance, Dance by Chic. This will be the label's first commercial 12 inch 3 1/2 i.p.m. disco disk. The record was originally released by Buddah Records, which had released a number of pressings to disco around the country, and for a while it appeared as though it was going to be one of their hottest products. It looks like Atlantic will now reap the benefits of the groundwork laid by Buddah.

**LOS ANGELES** United Artists Music Ltd. will subpublish all songs composed by Slim Whitman and others published by Whitman's Rangeland Music. The deal for the world excluding the U.S. and Canada, where Rangeland retains sole publishing rights.

NEW YORK The AIM, through a number of regional offices, is stepping up its attack against discotheques which it insists represent lost jobs for its members.

At the AFM Local 18 in Warren, Ohio, president Roy Billion has started a six-point awareness program which he feels will help members to neutralize the adverse effects discos are having on jobs.

Billion's program urges punctuality, proper rehearsals so that members can perform their jobs as professionals, a willingness among members to do the job for which they are being paid, the eradication

**NEW YORK**—The New York Daily News, America's largest newspaper, is embarking on a musical promotion scheme called "The Daily News Front Page Music Superstars Poll/Sweepstakes."

Ace Adams, music columnist for the News, says it is the "first project of such magnitude in the area of music ever attempted by a metropolitan newspaper."

The project will feature full-page ballots in both the Friday and the Sunday leisure sections, asking readers to select their favorite artists from various music fields. A top prize of \$5,000 will be given away as part of the sweepstakes. Other prizes include stereo systems and albums.

NEW YORK—Tele-Franc Productions has developed a pilot for a syndicated television disco show which will mix disco dancing with live entertainment.

The show, designated "Invitation To Soul," is scheduled for nationwide syndication later this fall. It features female disco-deejay Sharon Miller, with Tucker Smallwood as its host.

"Invitation To Soul" will be presented in what Guy Magar, its director, calls an "elegant" nightclub atmosphere. He adds, "It will be a unique program because of the sophistication of its audience, the dancers and the quality of live entertainment we plan on using. We plan to develop the show into a sort of on-air club that everyone will be anxious to join," Magar assures.

The pilot for "Invitation To Soul" was taped recently at MPC's Video Center here. In addition to Magar, it also involves producer Arnold Neis, associate producer Jack Turney and musical director Enoch Gregory. Financial assistance is being provided by Palmer's Skin & Hair Products. No release date for the program has been announced.

In Santa Ana, Calif., meanwhile, members of the AFM's Local No. 1 have formed a committee designated Musicians Against Discrimination, which is working to impress on the public "that each new discotheque represents lost jobs for musicians and that the 'real' tan in an evening of dancing is due to its being mus-

The four-member committee has so far printed literature and buttons highlighting their heels, and has distributed this material to delegates attending the union's western conference in Las Vegas.

In addition, a mass mailing has been made to locals throughout the U.S. and Canada.

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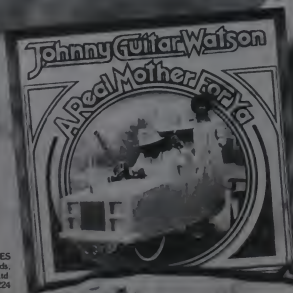






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from my Johnny's new album.  
'A Real Mother For Ya.'** DJLPA-7  
**And Mother is never wrong.**

**'LOVER JONES'** DJUS-1029  
The new single by  
**JOHNNY GUITAR  
WATSON**



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Division of Transcontinent Record Sales, Ltd.  
355 Harlem Road, Buffalo, New York 14224

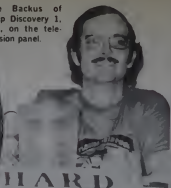


## Disco III Photo Coverage

Photo: Steve Johnson



Debbie Backus of Starship Discovery 1, at left, on the television panel.



Bruce Hard, editor and research consultant of the Bo Crane Disco Report, on the merchandising panel.



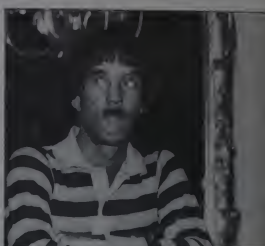
Merchandising panelists Nancy Saine, left, executive vice president of Butterfly Records, and Ram Rocha of the Old Plantation in Houston.



John Luongo, coordinator of the Boston Pool, on the pool panel.



Co-moderators of the disco pool panel Eddie Rivera, left, president of I.D.R.C. in New York, and A.J. Miller, president of the Los Angeles Record Pool.



Wes Bradley Of B.A.D.D.A. in San Francisco.



Jack Witherby, president of the Phoenix Record Pool.



Dominique Zgarka of the Canadian Record Pool in Montreal.



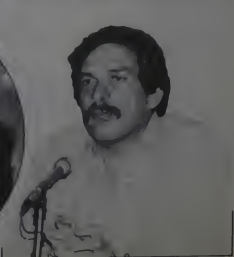
Stuart Neal, chairman of the New Orleans Disco Assn.



Merchandising panelists David Rodriguez, left, of Downstairs Records in New York, and Allen Rose, owner of G&S Record Promotions.



Euro-disco import panel moderator Michael Wilkins, senior vice president of Juliana's Sound Services in Toronto.



Bob Lob, president of Design Circuit in New York, on the disco lighting and video panel.

# Disco III Photo Coverage



Randy Vaughn, vice president of Disco Scene, Inc. of Hampton, Va., moderator of the hotel and restaurant chain operators panel.



Ed King, co-owner of Sound Unlimited Systems of Van Nuys, Calif., on the chain operators panel.



Jay Laidman, president of Sound Chamber Audio Entertainment Systems of North Hollywood, Calif.



Moderator of the sound equipment panel, Steve Traiman, tape/audio/video editor of Billboard.



Sound equipment panelist Michael Sharp, senior design engineer of Meteor Light & Sound of Syosset, N.Y.



Mike Klasco, president of GLI in New York, on the sound equipment panel.

At right the exhibit booth of Starship Discovery I of New York.



At left, Greg James of Love Line.



Steve Apple, at right, in the exhibit booth of Sigma Sound Studios of Philadelphia.



At left, relaxing after the After Dark disco fashion show, are Grace Jones (with whip), Bill Como, publisher of After Dark, Andrea True, Bill Wardlow, Forum director, D.C. LaRue, and Norm Winter, publicist for Disco III.

## Talent on Parade



Gloria Gaynor



Andrea True

Claudia Barry



Vicki Sue Robinson



Grace Jones



George McCrae

At right, Tavares



Below, the audience at a Disco III panel listens attentively.



Crown Heights Affair

# Disco III Photo Coverage



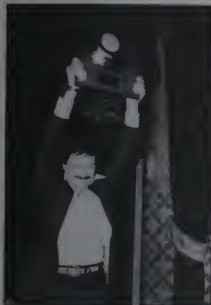
Bruce Lundvall, CBS Records president, accepts a single of the year award for the Emotions.



New York area DJ of the year co-winners Tom Savarese (left) and Bobby DJ Guttadaro are flanked by Bill Wardlow.



Henry Stone, president of TK Records, holds citation naming TK disco label of the year. Standing next to him are Ray Caviano, TK promotion man, and Grace Jones.



Producer Cory Wade accepts a special award for Peter Brown's "Do You Want To Get Funky With Me," the first 12" disco disk to sell one million dollars at retail.



Earl Young, a member of the Trammps, accepts best disco album for the group's "Disco Inferno."



Bill Wardlow, left, presents Bobby DJ Guttadaro with the national disco DJ of the year award.



At left, above, Vicki Sue Robinson congratulates in-house promotion man of the year Ray Caviano of TK.

Above, showing off their Disco III awards are, from left, Larry Harris of Casablanca and Michele Hart and Marc Paul Simon of Provocative Promotions, the label's Independent promotion firm.

At right, above, Vicki Sue Robinson, with plaque, presents Provocative Promotions personnel with the independent promotion firm of the year award. Accepting are, from left, Kenn Friedman, Michele Hart and Marc Paul Simon.

At left, Michael O'Harro of Tramps in Washington, D.C., accepts award as top disco club consultant.



At left, Grace Jones accepts the award as most promising new disco artist of 1977 from Bill Como, publisher of After Dark.





58th RUN NOV. 4-7

## Biggest N.Y. AES: 33% New' Firms

By STEPHEN TRAMIN

NEW YORK—What is shaping up as the biggest East Coast AES ever already has expanded exhibit space to accommodate a record 120-plus companies.

Nearly one-third are either participating for the first time ever, or making their initial Gotham appearance at the 58th AES. Nov. 4-7 at the Waldorf-Astoria here.

This shows us there are two distinct, equally important markets for professional and semi-professional equipment," observes Jacqueline Harvey, long-time AES exhibits coordinator. "We're 50% ahead of last year when we had about 80 companies represented."

The diversity of the firms also is an indication of the growing semi-pro audio market, both the end user Plunkett, AES executive director, agree. Many new firms have come into the expanded market, and a number of more traditional hi-fi-oriented companies have introduced new higher-end lines tailored to the more professional user.

All available display space on the ballroom level is taken, according to Harvey, and only a few spots remain on the entire 10th floor, having to be for the first time in place of the more constricted fifth level.

Making their first-ever AES appearance, according to Harvey's records, are 21 companies including S. Bruce Anthony, Inc., D. J. B. Co., Concordia Laboratories Corp., CBS Technology Center, Custom Audio Electronics, Audio Consultants Inc., Holland Electronics, Keith-Morris Audio Ltd., U.S.K., Magnafix Inc., Limhouse Publications, Nevix Inc.

## 'Merchandising Video' Key To TA Consumer Conab

NEW YORK—Success stories on video merchandising with valuable tips on the emerging home market for retailers and distributors, will be captured by the representatives of various types of outlets at the first IFA Consumer Videotape & Video Seminar, Oct. 25-27 at the New York Sheraton.

Allocated for the closing day session is Jack Laskin of Laskin's, Baltimore, representing appliance stores; and for Larry Evin, IFA executive director. Included will be retailers of television specialty departments, audio and home video systems specialty stores.

Other sessions and topics of particular interest to the music industry in research are a videotape systems overview by Charles J. Chas. Dolk, Magnavox, outlining a similar update on videotape equipment; Bob Plunkett, Bell & Howell, a survey report on important consumer attitudes concerning the home video system by Andrew Kolbitz. The Gallup Organization, and an overall status report on the projected market for 1977-1981 by Dave Laskin, Laskin's Television Digest.

In the programming and sales Kayser, Paramount Pictures will cover the motion picture studio's view of home video systems. Paul E. H. Life, Videomedia, will document his experience and outlook in mail order (retail) market planning for prerecorded programs and Gary Ewing, Sports World Cinema, will highlight spe-

cialist. Neutric Products division of Philips Audio Video Systems, Peter Straven GmbH (Germany), Precision Systems Inc. (Rockwell International, Sagamore Publishing, Ken Schaffer Group Inc., TDK Electronics Corp., Uher of America Inc., Whirlwind Music Inc. and Woram Audio Associates.

Exhibiting initially at an East Coast AES, the Society's records show, or returning after a long absence, are 16 other firms including Audiomarketing Ltd., Cete Audio, Community Light & Sound Inc., Duncan Electronics, Emilar Corp., Gallen & Truett, Invision Inc., International Electro Magnetics, LaSalle Audio Products Ltd., Mitsubishi Electric Corp.

Also, Pacific Records & Engineering, Peaves Electronics, Quantum Audio Labs, Soundstream Inc., Sound West, Studio Maintenance Service Inc., Tangent Systems Inc. and Uni-Sync.

More than 20 demonstration rooms are booked for the AES, the most ever in Manhattan, and some of the newest audio technology will be demonstrated.

Among the highlights will be the first East Coast "hearing" of Mitsubishi's PCM recorder/reproducer and monitor speakers. The system was housed at the West Coast AES last May in Los Angeles and was seen in Chicago during the Summer CES in June.

Other innovative audio demonstrations are planned for the event, with registration information available from AES, 60 E. 42 St., New York 10017.

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## Lieberman Is 1st 'Topkack' Of Memorex

(CHICAGO—Lieberman Enterprises' of Minneapolis was given the first "outdoor" Memorex rack-jockey of the year" away by the blank tape firm at the wholesaler's recent convention in Lake Geneva, Wis., in what will become an annual award recognizing this key distribution pipeline.

Some 15 other racks were submitted for consideration by Memorex regional managers, including all the major firms such as Pickwick International, Handiman Co., ABC Record & Tape Sales, Sieberts, Western Merchandisers and Alta, according to George Travers, Midwest regional sales manager who made the presentation.

"We were the first to pursue racks on an active basis," he notes, "and it's an undisputed point that right now we're the number one tape and accessory line for rackjockeys in the U.S. club lines."

Lieberman has carried the Memorex line for four years, and met the three key criteria for the award, Travers says.

"Volume must be in excess of \$1 million at retail annual," he says.

"The full Memorex line—cassettes, 8-tracks, open reel and accessories, must be carried."

Memorex must be the No. 1 blank tape and accessory line in total annual volume.

"Partnership," the theme of the Lieberman conclave, was also most appropriate for the award presentation, the blank tape firm's Midwest sales chief notes.

"We tried to develop a feeling of partnership with—and for—all the rackjockeys that we've been working with to expand the Memorex image and sales," says Travers.

Although videotape wasn't mentioned directly, he observes that Memorex already is a factor in the 8-inch L-Matic market, and intends to pursue the emerging home market for both Lieberman and VHS configuration blank videocassettes as well.

With Pickwick already making the first announcement that it will distribute a branded line from M-1 in both home video formats, with retail stores and rack accounts, Travers expects Memorex' videotapes to find their way into this pipeline as well.

## GALLUP YOUTH SURVEY

### Stare Big With Teen Market

(62%) that are very interested in music. 12% somewhat interested and 10% not at all interested, which is 12% don't know.

While the median retail tape collection is \$28, about 20% of teens own a cassette recorder and 10% own a stereo to hold cassette (owned or not).

Virtually all teens (92%) have received tape collection with 28 in hand and 28 on order.

About two-thirds (67%) in the age group have been to a live musical concert.

Nationwide 9% of the representative sample of 1,015 teens surveyed across the nation June 2, to July 8 indicate they are "very interested" in music. George Gallup of the Gallup organization notes.

More than six of every 10 girls



**HOME VIDEO BATTLE—**As stakes escalate in the emerging U.S. consumer videocassette recorder sweepstakes, Sony's Maza Matrix, left, demonstrates new cassette changer adaptable to any Betamax recorder, shifting tapes in 10-12 seconds for up to six hours recording with new three-hour cassette due next year. At right, RCA VCR's arrive from Matsushita in Japan, with on-sale suggested price of \$1,000 for four-hour machine, about \$300 under list tag for most of the competition.

## Revex Expands Line; Open Reel Push Set

NEW YORK—Expanding beyond its tape recorder image, Studer/Revex America is introducing its most extensive product line ever along with a new B77 series of open-reel decks.

At the same time, the Nashville-based marketing arm of the Swiss-based audio manufacturer will be giving its first real push to a branded line of open-reel tape from 3M, with specs midway between the Scotch 206 (duplicating) and 250 (mastering) lines.

Joining the new B77 series, that will extend not supplant the 10-year-old A77 line, are a B750 compact integrated preamp/power amp, a B760 quartz-controlled digital FM tuner and a B790 auto-controlled direct-drive, straight-tracking turntable.

While the initial products previewed last week, and to be featured at the upcoming New York AES next month, are aimed at the high-end audiophile market, a rack-sized system for the growing semi-pro market "in about a year away," according to Ray Urdike, general manager of Studer/Revex U.S. operations.

Acknowledging that many A77s are being utilized in studios and other professional areas, Urdike notes that it's just a matter of priorities as to when and when Revex will attack more markets.

The new product line is designed to give the firm a broad system to sell in the consumer area, with the pro-

fessional market basically served by the Studer line.

Taking over as direct sales arm for Revex from its former "S" distributor, Hammond Industries, in July, the company named Jim Woodworth as Revex sales manager, and recently cut prices from 5% to 10%.

The new products introduced, with suggested list prices, and features, will be available in the next eight weeks, except for the turntable, anticipated next spring.

B77 tape recorder, initially available in 1/4- and 1/2-track standard speed (15/16, 17 1/2 ips) machines and a built-in blanking-pulse block, complete logic, pause switch, spooling motors with 30% more initial torque, a new erase head, LED end-of-tape indicator and secure VU meters, with both Dolby and high-speed options to be offered later.

B750 compact amplifier, at \$845, has preamp and power amp sections that can be separated by switching for independent use, or for coupling to an external frequency equalizer. Low total feedback (21-23 dB) with virtually no transients in inter-modulation distortion (IMD), two phono inputs adjustable over 40 dB, tape output for direct transfer in both directions, and power rating of 60 watts RMS channel into 4 ohms.

B760 digital quartz-controlled FM tuner at \$1,145 is claimed as the first on the market with as many as 15 stations selector keys, for the electronic memory (batteries provided for prevent crashes), headphone jack and tuner Dolby noise reduction and de-emphasis switch, maximum high fidelity stereo control and muting mode control.

B790 quartz-controlled direct-drive turntable at a competitive \$650—compared with \$750 for a quartz-controlled motor—provides frequency response to 20,000 cps, a variable speed feature, tone arm, and a 100% duty cycle motor.

The quick start-up, ultra-quiet, tracking to targeted straight tracking system with enough power bearing to reduce frequency drift.

While Revex has always offered a limited amount of OEM branded blank open reel tapes at an estimated price of \$1.50 per tape, it is now offering a real shot this time, with 1000 ft. 1/4 inch.

Full shipment of the new B77 turntable is anticipated for a month and a half, with a B750 power amp line up in 10% of the estimated lead at suggested \$2,000.

STEPHEN TRAMIN

NEW FORMAT

# More 'Cassingles' in U.K.

LONDON. Remington, based in Kent, are to be released on single-play cassettes by Fifth Avenue, the local budget tape company that introduced the first tape in this field nine months ago.

The three 'cassingles', the name having been officially registered by Fifth Avenue, features re-recorded versions of old hits by Duane Eddy, M. G. C. and the Coasters.

Bert Hamilton, Fifth Avenue's general manager, says, 'The success of our first cassette by singer Ricki DeSanti was quite amazing. The sales ratio was three to two in favor of the cassette against the ordinary 45'.

It had believed the new tape configuration would be popular but now we feel it has a really strong future.

'Until now, the cassette has not been a serious competitor to the single but by using the latest techniques and components we have been able to manufacture single-play cassettes, retaining at the same price as 45s.

'By using a special recording se-

quence, which has the A and B sides of the tape with only 10% of the tape used, we can make it possible for users to play chosen tracks repeatedly without having to rewind the cassette. At the same time, the second track is ready to play at choice.

Hamilton says Fifth Avenue has been approached by other record companies to manufacture current pop hit singles in the cassette form.

'We're registered the name 'cassingle' so no other company can now use it. The single-play cassette market is about to happen,' he maintains.

However, London-based Simurg since last May has talked of plans to launch the Mystic Bird single cassette label, though debut releases were later postponed. Matt Roys, managing director, says, 'We have the only way for the single cassette market to survive is by having big-name releases and it is getting those names that has caused our delay.'

# Zenith Goes O'seas For Its Hi Fis

CHICAGO. The power advantage of European-based manufacture of electronic goods has been underscored by Zenith Radio Corp. which has announced plans for a major cutback in domestic production and hi-fi manufacturing.

Zenith, which had staunchly advocated the cost efficiency of domestic production, will shift much of its manufacture overseas under the proposal.

The company says the reduction of labor costs and overhead is neces-

sary to ensure quality and retain its position in a 10 industry market.

According to the announcement, Zenith will cut 5,000 domestic jobs over the next year, while shifting production of most of its hi-fi and stereo chassis boards to plants in Taiwan and Mexico.

The cutbacks are expected to re-new industry controversy over foreign hi-fi and electronics imports, and may provide congressional impetus of a recently negotiated agreement with the Japanese for a voluntary curtailment of their hi-fi imports. Some

observers expect a sharp rise in tariff barriers as a result of the announcement.

Said John J. Neum, chairman and president of Zenith in a letter to employees, 'We believe that Zenith has tried longer and has tried harder than others to protect the jobs of U.S. employees. It is now clear, however, that competitive manufacturers are obtaining increasingly significant cost advantages from production activities in lower labor cost areas of the world.'

# Distortion-Chasing a Fine Art

Continued from page 66

ical, and speakers are all potential distortion producers. During a busy session, often the track is so instantly precise where the distortion is coming from, and then call for a retake if necessary, but only if necessary.

A room's new IOC system won't keep a eye on the whole studio nor will it cure all your distortion woes. However, this type of technology, used in them, eventually be applied throughout the entire signal path, to pinpoint trouble wherever it originates.

Specifically, the IOC interfaces with the existing power amp circuitry. Without the amplifier, an integrated circuit continuously monitors both the input and output waveforms.

While ignoring the obvious differences in level, it detects other differences which indicate the presence of a distortion-producing component within the output signal. Under these conditions the integrated circuit produces a correction signal in order to remove the distortion.

A technical bulletin from Crown notes the fact that certain types of distortion cannot be detected by traditional clipping-type indicator circuits. For example, sinus signal or hard problems, and a circuit at constant distortion may not show up on conventional LED warning devices.

By analyzing the IOC's response, an operator will detect amplifier overload or monitoring behavior, and know how to fix. The front panel indicator is triggered before the distortion is reached. There's warning (LED) before the clip is reached.

The new technology adds \$50 to the cost of the IOC, but it's worth it. The IOC can be used on any of the Crown 1000A and 1000B, to eliminate the distortion problems and avoid the expense of a costly replacement.

# New Cassette Rack

THE NEW A-100 cassette rack, a new production rack, will hold up to 100 tapes. It is designed to be used in a variety of ways. It can be used as a storage rack, a transport rack, or a display rack. It is made of high quality materials and is very durable. It is also very easy to use. It has a simple design and is very functional. It is a great addition to any audio collection.

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# WE CLEAN RECORDS BETTER. AND YOU CAN PROVE IT.

## Video Selling

Continued from page 74  
distribution (Billboard Sept. 10, 1977).

Robert Garbutt, Sharp Electronics, who sold retailing home video systems, where do video experts are department with video expertise audio department with recording expertise or an all-new video systems department.

The copyright dilemma, probably the major hangup in getting more prerecorded music, programming into other videotape or video disk for the home market, will be curbed by a panel moderated by Ernest M. Myers, IFA and RIAA special counsel, with Jules Yarnell, RIAA special counsel on antitrust, and John Murphy, attorney with the Justice Dept. antitrust staff, June.

Speculations on the Future of Information To The Home, a 45-minute address by John Chancellor, NBC News anchorman, will set the thematic of the conth.

An independent testing laboratory tested Clean Sound against the cleaning system you probably thought was the best. They used highly sophisticated procedures and exacting measurements. (We'll be glad to send you a copy of the results.)

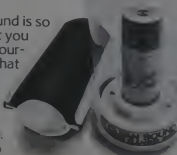
But Clean Sound is so far superior, that you can prove it to yourself without all that sophisticated equipment.

Clean Sound reduces static charge by 94.6%. Compare that to

70% and you'll see how obvious the difference is.

And Clean Sound's cleaning efficiency is 68%. Noticeably better than the other's 45%.

So, even if you have someone else's applicator, try using the Clean Sound Solution. You'll prove to yourself. Clean Sound is the best there is.



## CLEAN SOUND

RECORD CLEANING SYSTEM  
Recon Corp., 46-23 Crane St.,  
Long Island City, N.Y.

# Ampex Acquires 49% Of Brazil Duper

REDWOOD CITY, Calif. Continuing its expansion activities abroad, Ampex Corp. has acquired a 49% interest in Brazil's largest independent tape duplicator with an important share of the blank recording tape market as well. The move comes 10 months after a Mexican joint venture to market an Aurex line, announced last November.

Ampex will invest about \$15 million in APG Elettronica, S.A., Sao Paulo, with the initial Ampex-branded products to be marketed by early next year.

Seen as a key move to expand Ampex sales in the sizeable Brazilian consumer blank tape market, the agreement was announced jointly by Arthur Hausman, Ampex president and chief executive officer and

(Continued on page 7)



**AMPEX DOMINION**—Only blank tape firm participating in the CRIA pavilion at the recent Canadian National Exhibition was Ampex, which kicked off its "buy 2, get 1 free" promo for the 20/20+ line. At booth are Sam (Sam The Record Man) Snyderman, the Dominion's largest retailer, and Joe Pariselli, manager. Ampex consumer products division.

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**SPECIAL DESIGNS ON REQUEST**

## 'STAR WARS' PROMO ALSO

# TEAC Contest—\$14G 'Super System'

LOS ANGELES—A "super system" worth in excess of \$100 a prize being offered in a contest being staged from now until January in audio stores throughout the country by TEAC Acuphase.

In addition, products from the high end Acuphase line of components, TEAC tape units and tape maintenance supplies and state of the art Micro-Sek turntables and tonearms, and audio equipment from 13 other audio manufacturers will be included in the giveaway.

According to Jorge Montoya, national sales manager for the Acuphase line, a consumer need only visit an Acuphase audio dealer for a free entry blank which he fills out and mails to TEAC. A drawing will be held in February to determine the winner.

At the same time, TEAC has put together a nationwide "Star Wars" promotion for retailers emphasizing TEAC's exclusive role in recording and mixing all special audio and sound effects for the popular science fiction movie.

Sound effects man Ben Burt used an A-7300 and 230K open reel deck with a 2340 4-channel deck and a TEAC T-6000 model 5 mixer to create the creature and vehicle sound effects and galactic languages for the space movie.

Included in the promotion are a

poster, a facsimile mobile of "Star Wars" robot R2D2 and an open reel tape of the film's sound track.

The music of "Star Wars" is semi-classical, which is ideal for demonstrating the wide dynamic range of open reel tape recorders and speakers," says Allen Novick, TEAC marketing vice president.

"And yet this particular music," he continues, "is popular with young people in spite of its classical sound,

so it's perfect for demonstrating purposes in audio shops."

The tape is Dubs constant and will be made available to TEAC dealers nationwide. Novick adds that 20th Century Records has named TEAC exclusive U.S. distributor of the sound track and open reel tape.

Additional copies of "Star Wars" music on open reel will be available to dealers if they want to sell them at a suggested retail price of \$12.95.

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## GRT Adds Muse, Strawberry Labels

NEW YORK—Muse and Strawberry are the newest record labels added to the GRT Music Tapes catalog, following recent announcements for product of Flying Fish and the recently formed Tomato Music Co.

Featured artists on Muse, a jazz label include Kenny Burrell, Charlie Earland, Hermeto and Sonny Criss, while Strawberry specializes in music of the '50s and '60s.

Licensing agreements were concluded with Jim Levy, GRT business affairs manager, and Joe Fields, president of Muse, and Nick Napolitano at Strawberry.

## Radio Shack Preview

FORT WORTH—Radio Shack holds its annual open house and product preview for its "dealers" and the electronics, trade and business press Oct. 12-13 at New York's Warlock Hotel.

Among new products to be featured at the "mini show" are the company's new home micro-computer system, 40-channel CB radio/combus, television games. Realistic hi-fi components and other home entertainment items.

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Everything from cartoons to feature films! Ideal for home, school, organizations, churches and churches. One hour programs for as little as \$49.95. Shows are on VHS or Betamax.

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## AM/FM Car Radios

• Continued from page 40

but other studies have not found a causal effect.

An AM route generated a 6.8% increase in riders over \$14 for going and returning, and a comparable AM-PM discount over \$22. The net to commuters was 50% for the AM and \$155 for the AM-PM.

representative of the corporation has told the subcommittee that GM will have a study made on the advantages and disadvantages of installing AM-FM radios in their cars as standard equipment.

The general outline should reach the committee in a month's time, with the study completed in another three months.

Rep. Elwood Hills (R-Ind.) argued that if GM's Delco Electronics Division, which makes FM radios in the Congressman's district, were to switch to AM-FM, the costs would be very high.

These costs would be passed onto consumers and might even result in a total shutdown, throwing 8,500 Deleo workers out of work, due to competition from cheaper foreign port radios, the Congressman said.

NAB's Thurston wants the House Small Business Subcommittee to ask the FTC and the Justice Dept. to look for evidence of collusive pricing and antitrust violations by the auto makers.

## Brazil Buy

● Continued from page 76.

APC founders Alberto Pittagham  
and Sebastião Bastos

Amper has had a major sales office in Rio de Janeiro since 1965, from which it has constantly monitored the growing market. This participation in technology, manufacture and marketing is an excellent opportunity for mutual benefit in this significant Brazilian tape market, Hausman observes.

"We know from these years of experience in this vast market that the potential for future growth exists, and we intend to bring technical and marketing knowhow to this partnership."

Founded in 1969 to provide a complete custom duplication facility for the music industry, APC expanded its capabilities to total tape manufacturing last year.

The investment reflects in part the growth of the pre-recorded cassette market in Brazil, with 1976 figures showing sales of 2.1 million cassettes, versus 1.9 million LPs (billboard, Aug. 6, 1977).

In addition to its custom duplication operations which have grown substantially, APC's major volume products are cassette tapes for duplication, as well as the consumer market. Also included are production for producing plastics for cassette decks and full service label ser-

Amidst the interest and dependence on a new definition in Brazil APC will be taking a much more active role in the entire recording tape. The key factor is the Amies invest-

Other studies in the international area by Aspergren were paired with the worldwide growth of fish blank for perforated wire surface, perforated surface. It always has been the best for the separation of soil & water, and for the separation of soil & water.

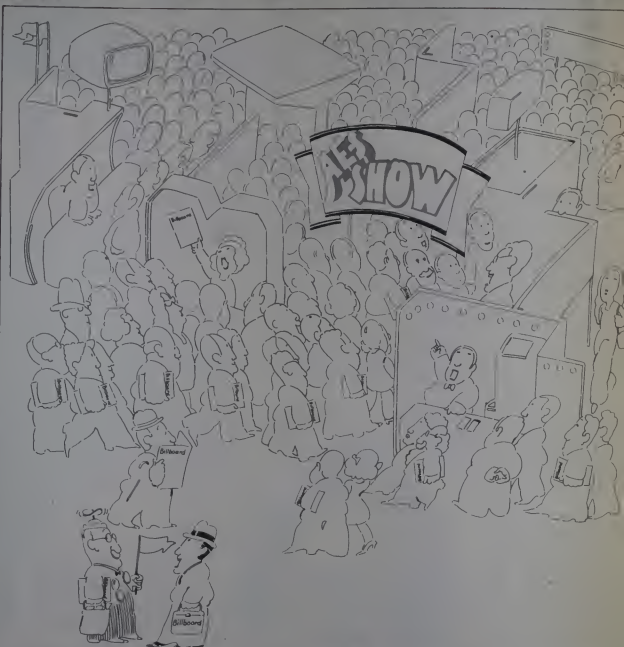
Rep. Van Deen is expected to take up the public function aspect of the AMT and 501(c)(3) regulations in his 2009 Committee report. Note committee's review of the Communications Act.

Dr. Hank Levin, marketing [ant] wh  
... of manufacturing manufacturers rep  
will conduct the day seminar on develop  
ment of a professional agency marketing pro

gram, the 1999 at Ricardo restaurant in New York City, N.Y. sponsored by the New York ERA chapter.

Feature Topics will focus on development of a

favorable agency image, designing an effective direct mail program and a personal marketing program. Reps. interested in more information can contact Ivan Robbins at (361) 511-9000.



**"Didn't I tell you an ad in Billboard gets attention?"**

All the latest developments in professional (and semi-pro) sound and recording will be at the Audio Engineering Society show in New York City in early November.

This is where much of the new pro and semi-pro audio and recording studio equipment is unveiled to the trade — so Billboard readers will be among the first to learn what's new, exciting and different at the AES show.

Billboards expanded coverage of audio (and distribution at the AES show) in the November 5th issue will attract a wide readership of professional

sound contractors, audio consultants, distributors,  
recording studio engineers, producers, pro and semi  
pro sound dealers and manufacturers.

Let Billboard showcase your advertising to the professional sound and recording industries in the November 5th issue.

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# Country

## 500 Awards Due As Country Music Week Approaches

### Performing Rights Societies Dominate

By SALLY HINKLE

NASHVILLE Some 500 plaques and award certificates are being mailed for presentation as Nashville industry organizations finalize award banquet plans for country music week activities Sunday-Saturday (9-15).

Celebrating the 25th year of its country awards Tuesday (11) BMI will be honoring 101 country songs and the most performed song, which will receive the special Robert J. Burton Award, at festivities to be held at BMI's Nashville office. The black tie invitation only program will begin with cocktails at 7 p.m. to be followed by dinner at 8.

Presiding over this year's awards presentations will be Edward M. Cramer, president of BMI, and Frances Preson, vice president of BMI's Nashville operations.

Among BMI officials expected to attend from New York will be Theodore Zavin, senior vice president; Russell Sanjek, vice president of public relations; Stan Canton, writer administration; and Elizabeth Grinnell, publisher administration. From Los Angeles, Ron Anton, vice president; Neil Anderson, vice president; Rick Niccobone, writer administration; and Melinda Rosenthal, publisher administration.

ASCAP plans to streamline its awards show this year, which switches its site from the National Guard Armory to Nashville's Hyatt Regency for Wednesday (12) presentations. The invitation only program will begin with a cocktail re-

ception at 6 p.m. with dinner scheduled for 7.

In past years ASCAP has presented plaques to the writers, publishers, producers and artists of its award winning songs, but this year, it's expected that only writers and publishers will receive plaques at the ceremonies in efforts to speed up the proceedings. Artists and producers will receive their plaques later.

Other extensive changes will be made in the ASCAP awards presentation, but ASCAP officials are keeping mum about specifics.

More than 200 plaques will be dished out by ASCAP this year for a record breaking total of 102 country songs, which gained the required

amount of trade magazine chart activity. A special award will also be given to an individual who has made "outstanding contributions to the country music industry."

SESAC will be hosting its 13th annual country music awards presentations Thursday (13) at the Woodmont Country Club in Franklin, Tenn., from 9 p.m. until 1 a.m.

Again this year SESAC will be limiting its announced awards presentations during the evening to only 10 categories, with the bulk of the individual writer, publisher and artist awards listed on the evening's program. Certificates of achievement will be mailed to the winners following the evening's festivities.

Awards to be presented include

ambassadors of country music, and producer of the year. The country single, best country album, country music writer of the year, most promising country music writer of the year, most recorded SESAC country song of 1977, best country song of the year, the second annual SESAC Hall of Fame award, and an Inter-

### CASH HEADS CMA TALENT

NASHVILLE The CMA has revealed names of the country music entertainers to appear on the CBS network telecast of the 11th annual CMA Awards.

Johnny Cash will host the Monday (10) show which will feature such presenters and/or performers as Bill Anderson, Chet Atkins, June Carter, Roy Clark, Jerry Clower, Dave & Sugar, Danny Davis and the Nashville Brass, Max Davis and Crystal Gayle.

Others slated to appear include Merle Haggard, Loretta Lynn, Barbara Mandrell, Ronnie Milsap, Dolly Parton, Minnie Pearl, Charley Pride, Jerry Reed, Kenny Rogers, the Statler Brothers, Mel Tillis, Conway Twitty, Tammy Wynette and Don Williams.

Annual Award presented for the SESAC song most recorded in 1977 during the year.

From early beginnings, it was another night to remember, the SESAC performance from one of the most talented performers in the country, "Rising '86" party honoring Year End, their Mountain Music New York and Ronnie Simonsen, from the cast of "Hee Haw." SESAC president A.H. Prager will host the affair.

Other SESAC executives, if attendance will be A.F. Cramer, vice president and counsel Brad McClen, director of country music, Charles Smith, director of information services, Vincent Candorin, director of writer services, Eddie Morgan, coordinator of copyright services, Jim Black, director of gospel music, and Debbie Dunn, administrative assistant for the Nashville office.

Dress for the invitation only affair is optional, but guests are invited to come in the costumes of the '20s.

The CMA's 10th anniversary banquet and show has moved from the Grand Ole Opry House this year to the Municipal Auditorium for its Friday (14) festivities. Cocktails will be served from 6 p.m. until 9.

Highlighting the banquet plans this year will be the CMA show from 9-10 p.m. which will feature the Johnny Cash Show, and the presentation of the CMA awards in three categories: small market area, medium market area and large market area. A special plaque will also be

(Continued on page 8)

### Project 1978 'Jubilee' Changes

NASHVILLE Major changes are on the boards for the "Nashville Jubilee" series sponsored by the Assn. of Country Entertainers.

The live music series, featuring top traditional country entertainers, winds up its 1977 run with shows Oct. 8, 9, 22 and 23.

The first season of the shows, held at Nashville's War Memorial Auditorium, has proved successful, according to officials of the Assn. of Country Entertainers.

The country concert series ran 42

night, and the association's leaders plan for a 65-date run starting April 1978. Officials aren't ready yet to reveal the changes planned to upgrade the series, but they're plainly buoyed by the initial year's attendance.

To boost patronage, the association worked closely with the Nashville Area Chamber of Commerce, the Tennessee Dept. of Tourism, tour bus companies, and Nashville area campgrounds. Fans came from across the U.S., Canada and such overseas lands as South Africa, Holland, France and Germany.



**Cal Smith**  
his newest single  
hit bound...  
**"Helen"**

MCA-40789

Produced by Snuffy Miller for  
Twitty Bird Productions.

MCA RECORDS

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# Bill Anderson



He's got another hit single...

# "Still The One"

MCA 40794

From his album "Scorpio." Produced by Buddy Killen

MCA RECORDS

Circle 10 on Reader Service

# COUNTRY SINGLES

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\* SING PERFORMED - Single representing current promotional speed record the week

This Week	Last Week	Weeks on Chart	TITLE - Artist (Artist) Label & Number (Dist. Label) (Publisher) (Composer)
1	2	10	HEAVENS JUST A SIN AWAY - Kentucky Headhunters (MCA 1004) (MCA)
2	1	10	DAYTIME FRIENDS - Kenny Rogers (A & M 1004) (A & M)
3	4	9	I GOT THE HOSS - Ray Price (Mercury 1004) (Mercury)
4	5	9	EAST BOUND AND DOWN (I'M JUST A) RONECKIN' IN A ROCK AND ROLL BAR - Jerry Reed (Mercury 1004) (Mercury)
5	3	13	Y'ALL COME BACK SALOON - Garth Brooks (Mercury 1004) (Mercury)
6	8	9	WE CAN'T GO ON LIVING LIKE THIS - Eddie Rabbit (Mercury 1004) (Mercury)
7	6	14	DON'T IT MAKE MY BROWN EYES BLUE - Crystal Gayle (Mercury 1004) (Mercury)
8	10	6	I'M JUST A COUNTRY BOY - Don Williams (Mercury 1004) (Mercury)
9	7	10	WHY CAN'T HE BE YOU - Loretta Lynn (Mercury 1004) (Mercury)
10	9	9	ONCE IN A LIFETIME THING - John Wesley Ryles (Mercury 1004) (Mercury)
11	11	11	SHAME, SHAME ON ME (I Had Planned To Be Your Man) - Kenny Rogers (Mercury 1004) (Mercury)
12	14	8	IF IT AINT LOVE BY NOW - Jon Ed Brown & Helen Cornelius (Mercury 1004) (Mercury)
13	15	5	THE KING IS GONE - Ronnie McDowell (Mercury 1004) (Mercury)
14	17	9	THE OLD MAN AND HIS HORSE - Gene Watson (Mercury 1004) (Mercury)
15	21	5	LOVE IS JUST A GAME - Larry Gatlin (Mercury 1004) (Mercury)
16	24	4	MORE TO ME - Charley Root (Mercury 1004) (Mercury)
17	23	8	LET ME TAKE A FIRE - Cissy Lane (Mercury 1004) (Mercury)
18	20	8	TOO MUCH IS NOT ENOUGH - John J. Dwyer (Mercury 1004) (Mercury)
19	24	6	HOLD ME - Barbara Mandrell (Mercury 1004) (Mercury)
20	26	6	WHAT A WAY TO GO - John Brimley (Mercury 1004) (Mercury)
21	27	6	A WORKING MAN CAN'T GET NOWHERE TODAY - Merle Haggard (Mercury 1004) (Mercury)
22	28	8	TO LOVE SOMEBODY - Russell Fells (Mercury 1004) (Mercury)
23	25	7	LITTLE OLD DIME - Joe Jones (Mercury 1004) (Mercury)
24	31	5	SHAME ON ME - Danny Tapp (Mercury 1004) (Mercury)
25	34	4	ROSES FOR MAMA - C.W. McCall (Mercury 1004) (Mercury)
26	29	6	ERES TU - Johnny Rodriguez (Mercury 1004) (Mercury)
27	30	6	HE AINT YOU - Lynn Anderson (Mercury 1004) (Mercury)
28	34	4	BLUE RATTLE - Linda Ronstadt (Mercury 1004) (Mercury)
29	16	9	DANCING THE NIGHT AWAY - Tanya Tucker (Mercury 1004) (Mercury)
30	37	5	YOU GOT TO HEAR ME CRY - Willie Nelson (Mercury 1004) (Mercury)
31	35	5	FOOLS FALL IN LOVE - Kenny Rogers (Mercury 1004) (Mercury)
32	38	5	SILVER MEDALS AND SWEET MEMORIES - Statler Brothers (Mercury 1004) (Mercury)
33	41	4	THE WURLITZER PRIZE (I DON'T WANT TO GET OVER YOU) FOR A FEELING - Wayne Sessions (Mercury 1004) (Mercury)
34	15	11	THE DANGER OF A STRANGER - Sandy Paris (Mercury 1004) (Mercury)
35	8	12	I'VE ALWAYS LOVED YOU IN MY MIND - Kenny Rogers (Mercury 1004) (Mercury)
36	46	4	WHAT'RE YOU DOING TONIGHT - John Fries (Mercury 1004) (Mercury)
37	12	10	IT'S ALL IN THE GAME - Tim T. Kuhl (Mercury 1004) (Mercury)
38	49	4	THIS TIME I'M IN IT FOR THE LOVE - Tommy Davidson (Mercury 1004) (Mercury)
39	55	3	CLOSE ENOUGH FOR LONESOME - Neil Stang (Mercury 1004) (Mercury)
40	65	2	STILL THE ONE - Ed Anderson (Mercury 1004) (Mercury)
41	32	10	DON'T SAY GOODBYE - Ray Price (Mercury 1004) (Mercury)
42	35	9	PUT 'EM ALL TOGETHER AND I'D HAVE YOU - George Jones (Mercury 1004) (Mercury)
43	53	4	DAYS THAT END IN 'T' - Loretta Lynn (Mercury 1004) (Mercury)
44	54	4	SOUL OF A HONKY TONK WOMAN - Neil Stang (Mercury 1004) (Mercury)
45	33	11	IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone) - Freddy Fender (Mercury 1004) (Mercury)
46	56	5	NODBODY CARES BUT YOU - Freddy Fender (Mercury 1004) (Mercury)
47	47	6	DO YOU HEAR MY HEARTBEAT - David Rogers (Mercury 1004) (Mercury)
48	58	5	ENDLESSLY - Linda Ronstadt (Mercury 1004) (Mercury)
49	36	11	I LOVE YOU A THOUSAND WAYS - Willie Nelson (Mercury 1004) (Mercury)
50	40	9	WE CAN'T BUILD A FIRE IN THE RAIN - Ray Price (Mercury 1004) (Mercury)
51	41	13	THAT'S THE WAY LOVE SHOULD BE - Gene and Super (Mercury 1004) (Mercury)
52	42	13	SOUTHERN CALIFORNIA - George Jones and Loretta Lynn (Mercury 1004) (Mercury)
53	44	16	WAY DOWN PLEDGING MY LOVE - Gene Pitsley (Mercury 1004) (Mercury)
54	45	7	HOLD ON TIGHT - Loretta Lynn (Mercury 1004) (Mercury)
55	52	9	WHEN I DIE, JUST LET ME GO TO TEXAS - Loretta Lynn (Mercury 1004) (Mercury)
56	43	8	SD COCK AGAIN - Margie Smith & Mark Wain (Mercury 1004) (Mercury)
57	67	3	YOU'VE GOT TO MEND THIS HEARTACHE - Ray Price (Mercury 1004) (Mercury)
58	48	15	SUNFLOWER - Gene Campbell (Mercury 1004) (Mercury)
59	57	9	IT DON'T HAVE TO BE A DIAMOND - Susan Ray (Mercury 1004) (Mercury)
60	77	2	BOON TO LOVE - Ray Price (Mercury 1004) (Mercury)
61	71	3	THAT OLD COLD SHOULDER - Tim T. Kuhl (Mercury 1004) (Mercury)
62	72	2	CHANGES IN LATITUDES, CHANGES IN ATTITUDES - Gene Pitsley (Mercury 1004) (Mercury)
63	75	3	ONE OF A KIND - Loretta Lynn (Mercury 1004) (Mercury)
64	70	4	TOUCH ME - Gene Pitsley (Mercury 1004) (Mercury)
65	50	10	AMBUISH - Ronnie Rogers (Mercury 1004) (Mercury)
66	70	4	FROM GRACELAND TO THE PROMISED LAND - Merle Haggard (Mercury 1004) (Mercury)
67	64	5	BART ME BART - Roger Miller (Mercury 1004) (Mercury)
68	51	14	BART, DON'T KEEP ME HANGIN' ON - Roger Miller (Mercury 1004) (Mercury)
69	64	7	OLD TIME LOVIN' - Sandy Stang (Mercury 1004) (Mercury)
70	61	7	FOR ALL THE RIGHT REASONS - Barbara Famball (Mercury 1004) (Mercury)
71	88	2	LEARN ALONGS LOVE YOU - Carol Soto (Mercury 1004) (Mercury)
72	83	2	FLY - Paul Costello (Mercury 1004) (Mercury)
73	74	4	LEANIN' - Sandy Stang (Mercury 1004) (Mercury)
74	82	3	MEXICAN LOVE SONGS - Larry Rogers (Mercury 1004) (Mercury)
75	79	4	AND OTHER LITTLE NIGHTS - John Wiley (Mercury 1004) (Mercury)
76	87	2	WALK AWAY WITH ME - Sandy Stang (Mercury 1004) (Mercury)
77	82	3	MY GIRL - Gene Pitsley (Mercury 1004) (Mercury)
78	89	2	ONE NIGHT STANDS - Ronnie Williams (Mercury 1004) (Mercury)
79	86	3	I'M STILL MOVIN' ON - Gene Pitsley (Mercury 1004) (Mercury)
80	93	2	BLUEBERRY LIME - Loretta Lynn (Mercury 1004) (Mercury)
81	97	2	BETTER OFF ALONE - Loretta Lynn (Mercury 1004) (Mercury)
82	84	2	MAKE THE WORLD GO AWAY - Charley Root (Mercury 1004) (Mercury)
83	85	2	THE LAST MAN I LOVE - Sandy Stang (Mercury 1004) (Mercury)
84	85	2	SHE JUST LOVED THE CHEATIN' OUT OF ME - Ray Price (Mercury 1004) (Mercury)
85	85	2	THE PAT PHONE - Ben Loman (Mercury 1004) (Mercury)
86	85	2	YOU JUST DON'T KNOW - Ray Price (Mercury 1004) (Mercury)
87	85	2	I MUST BE DREAMING - Gene Pitsley (Mercury 1004) (Mercury)
88	85	2	THAT'S ALL I WANTED TO KNOW - Loretta Lynn (Mercury 1004) (Mercury)
89	85	2	THE SUN IN DIXIE - Loretta Lynn (Mercury 1004) (Mercury)
90	85	2	CHEATIN' TURNS HER ON - Gene Pitsley (Mercury 1004) (Mercury)
91	85	2	RAINBOWS AND HORSESHOES - Gene Pitsley (Mercury 1004) (Mercury)
92	85	2	COME TO ME - Ray Price (Mercury 1004) (Mercury)
93	85	2	IF YOU GOT TO HAVE IT YOUR WAY (I G O) - Gene Pitsley (Mercury 1004) (Mercury)
94	85	2	HELL YES I CHEATED - Loretta Lynn (Mercury 1004) (Mercury)
95	85	2	LITRICKS TRACKS - Loretta Lynn (Mercury 1004) (Mercury)
96	85	2	THANKS FOR LEAVING, LUCILLE - Loretta Lynn (Mercury 1004) (Mercury)
97	85	2	LET MY FINGERS DO THE WALKING (I'M YOUR TELEPHONE MAN) - Loretta Lynn (Mercury 1004) (Mercury)
98	85	2	IF YOU REALLY WANT ME TO 'LL GO - Loretta Lynn (Mercury 1004) (Mercury)
99	85	2	LIGHTIN' BAR BLUES - Loretta Lynn (Mercury 1004) (Mercury)

# THE OUTLAW LEAVES HIS BRAND AGAIN

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# 155 Markets Pacted For Roy Clark Show

NASHVILLE — Roy Clark's Ranch Party '78 will air in 155 markets nationwide starting in December.



**KELLY WARREN**

A Side  
"Ain't That Something"  
B W  
"Living For You Dying For Him"

## Little Richie Records

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Dist. by  
Sounds of Music  
Belen, New Mexico

promoting successful producers Jim Halsey and Jack Norman.

The 60-minute, Buckle-sponsored television special was taped in Tulsa at the International Country Music Festival Sept. 9-11 (Billboard Sept. 24, 1978). Hosted by Clark, the show was shot in and around Tulsa with concentration on outdoor stage performances at the Philbrook Art Center.

Others taped for the special include Vikki Carr, Mel Tillis, Freddy Fender, the Oak Ridge Boys, Donna Fargo, Jana Jae, Jimmy Henley, Buck Trent, the Norton Buffalo Stampede, a contingent of Oklahoma Indian dancers and the Marine Drum and Bugle Corps.

The production is being packaged by the Halsey Co., the artists management firm headquartered in Tulsa which also hosted the International Country Music Festival.

Producers for the TV special were Hank Sarason and Tony Edens. Joshua White directed. Dick Howard was the executive in charge of production.

Meanwhile, Halsey, while pleased with the success of his weekend TV events, plans some changes for next year's festival. "We'll have fewer acts performing, and it'll probably be held in October or early November instead of September," Halsey commented.

The Tulsa talent impresario also plans to reduce ticket prices "scaled this year at \$15.50 and \$10."



**NASHVILLE SESSION** — Alain Bongo, seafar, a popular recording artist in Africa and Europe, is overseen by manager/producer Charles Bobbit during a session at Nashville's Sound Shop Studio. Bongo, who has just signed with United Artists in New York, is the son of Gabon, West African president Albert Bongo.

## Haynes Goes Indie

**NASHVILLE** — The trend toward independent production continues in Nashville with the latest concert being Walter Haynes' fourth. Vice president and producer with MCA Records Haynes says he will now be involved in production of artists already established with major labels, as well as new artists, writers and publishers.

# Hot Country LPs

With a SPECIAL SURVEY  
For Week Ending 9/11/78

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\* Star Performer—LPs registering proportionate upward progress this week.

The Week	Last Week	Peak	Title—Artist, Label & Number (Distributing Label)
1	1	13	MOODY BLUE—Elvis Presley, RCA 911 1474
2	2	8	OATMEAL FRIENDS—Kenny Rogers, United Artists 304 146
3	3	12	WE MUST BELIEVE IN MAGIC—Crystal Gayle, RCA 911 1475
4	5	6	I'VE ALREADY LOVED YOU in My Mind—Conway Twitty, RCA 911 1476
5	6	5	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA 911 1477
6	6	5	PURE GOLD—Elvis Presley, RCA 911 1478
7	4	21	OL' WAYLON—Waylon Jennings, RCA 911 1479
8	11	4	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA 911 1480
9	9	5	WELCOME TO MY WORLD—Elvis Presley, RCA 911 1481
10	10	7	SMOKEY AND THE BANDIT—Soundtrack, MCA 911 1482
11	14	5	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA 911 1483
12	12	14	TO LEFTY FROM WILLIE—Willie Nelson, Columbia 304 1484
13	13	5	TODAY—Elvis Presley, RCA 911 1485
14	16	4	PRESLEY BLVD.—Elvis Presley, RCA 911 1486
15	15	11	TILL THE END—Vern Gosdin, Epic 304 1487
16	18	16	RABBIT—Eddie Rabbit, Epic 304 1488
17	19	6	LOVE IS JUST A GAME—Larry Gatlin, MCA 911 1489
18	20	5	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA 911 1490
19	17	30	CHANGES IN ATTITUDES—CHANGES IN ATTITUDES—Jimmy Buffett, RCA 911 1491
20	33	2	HOW GREAT THOU ART—Elvis Presley, RCA 911 1492
21	22	5	EASTBOUND AND DOWN—Jerry Reed, RCA 911 1493
22	23	4	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, RCA 911 1494
23	7	5	HIS HAND IN MINE—Elvis Presley, RCA 911 1495
24	39	2	THE SUN SESSIONS—Elvis Presley, RCA 911 1496
25	29	4	HEAVEN'S JUST A SIN AWAY—The Ashtons, Columbia 304 1497
26	26	57	CRYSTAL—Crystal Gayle, RCA 911 1498
27	27	15	DYNAMIC DUO—Loretta Lynn & Conway Twitty, MCA 911 1499
28	24	25	KENNY ROGERS, RCA 911 1500
29	34	5	BLUEST HEARTACHE—Anny Delaney, RCA 911 1501
30	21	18	RABBITIN' FEVER—Merle Haggard, MCA 911 1502
31	31	9	COUNTRY SWEET—Sheila Parton, RCA 911 1503
32	32	21	REST OF FREDDY FENDER, RCA 911 1504
33	25	9	SHORT STORIES—Stainer Brothers, RCA 911 1505
34	30	30	SOUTHERN NIGHTS—Glen Campbell, RCA 911 1506
35	35	10	BORN BELIEVER—Jim Ed Brown & Helen Cavallaro, RCA 911 1507
36	37	4	LIVE AT MADISON SQUARE GARDEN—Elvis Presley, RCA 911 1508
37	36	40	GREATEST HITS—Linda Ronstadt, RCA 911 1509
38	38	4	TATTOO—David Allan Coe, RCA 911 1510
39	43	4	THE BEST OF — BARBARA MANDRELL, RCA 911 1511
40	40	4	I WANNA SING—George Jones, RCA 911 1512
41	41	3	B.J. THOMAS, RCA 911 1513
42	42	3	LOVE WHAT LOVE IS DOING TO ME HE AIN'T YOU—Lynn Anderson, RCA 911 1514
43	48	2	LIVE! TAIN'T THE STAGE—Pure Prairie League, RCA 911 1515
44	46	4	YOU ARE SO BEAUTIFUL—Tanya Tucker, RCA 911 1516
45	28	8	ANYTIME ANYWHERE—Rita Coolidge, RCA 911 1517
46	47	3	JOHN WESLEY RYLES, RCA 911 1518
47	48	2	BILLY BOY & MARY LOU—Bill Anderson & Mary Lou Turner, RCA 911 1519
48	49	2	MEL STREET, RCA 911 1520
49	50	2	24 GREAT HITS—Mel Tillis, RCA 911 1521
50	50	2	COUNTRY COMES TO CARNEGIE HALL—Freddy Fender, Roy Clark, Hank Thompson, Don Williams, RCA 911 1522

*We at LSI Sound Studio congratulate  
The Kendalls, Ovation Records and  
Brian Fisher, on your number one record,  
"Heaven's Just A Sin Away."  
Your success is well-deserved.  
Thanks for believing in us.*



## Exclusivity At Playboy Party

**NASHVILLE** — The annual Playboy Records party and show, which has been the largest and most exciting in the city since its inception in the past three years, will now become one of the week's most exciting events.

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# SLIM PUZZLE

## Whitman's Popularity in England Mystifies Many In Music Business

By TONY BYWORTH

LAURENCE, S.W. — When most of the world's music business is looking for a new sound, the music business in England is looking for a new sound. The music business in England is looking for a new sound. The music business in England is looking for a new sound.

Whitman's success story is a curious one. It is a story of a man who has been successful in England for a long time, but who has not been successful in the United States. The music business in England is looking for a new sound. The music business in England is looking for a new sound.

When other acts backed by their managers recording companies and promoters and appeared in the press, they were asked to make it in their own right. Whitman's success story is a curious one. It is a story of a man who has been successful in England for a long time, but who has not been successful in the United States.

On Saturdays (1) in Doncaster Whitman began his latest British tour, a 30-date tour of English towns in provincial cities (featuring his new album, "The World Record Club"). His first tour here with his new album, "The World Record Club," was a success.

Whitman's success upholds the notion that an artist doesn't have to be a chart name to attract local business. The local business is looking for a new sound. The music business in England is looking for a new sound. The music business in England is looking for a new sound.

The combination has led to out-landing record sales, culminating in a top two chart position. The music business in England is looking for a new sound. The music business in England is looking for a new sound. The music business in England is looking for a new sound.

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Whitman had made his first European visit in 14 years.

That was in 1970 and the original trip had been to play a number of dates in Ireland. The music business in England is looking for a new sound. The music business in England is looking for a new sound. The music business in England is looking for a new sound.

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TEXAS JAM—MCA recording artists Joe Ely and Jerry Jeff Walker, sharing the center mic, get some help from Milton Carroll, left, and others during a late night jam at the newly opened Austin Opry House. The artists performed before 800 crowds on two successive nights.

## CHANGES AT LABEL

# Galin Popularity Pacing Monument

NASHVILLE Adding, subtracting some of its office personnel and changing its distribution system has Monument Records on the move again.

With Larry Galin heading the upper strata of the Billboard Hot Country Singles chart again, the label maintains a strong chart presence.

Galin's new single, "Love Is Just A Game," hit No. 15 on a star this week. Galin's "Broken Lady" won a Grammy for best country song and a nomination for best male country vocal. He also has been nominated for top male vocalist by *Rolling Stone*.

Monument began the year with independent distribution, but in July signed with Phonogram for U.S. distribution. The label remains with CBS International for worldwide distribution, except in Australia where it uses distributors.

Guided by its president, Fred Foster, Monument added Connie Smith and Tommy Cash as new acts. They join the roster of Galin.

Boots Randolph, Connie McCreedy, Jerry, Tommy Lee, Larry Jun Wilson, Chuck Stewart, Paul On Arthur Smith, Don Cherry, Roy Orbison and Kris Kristofferson.

McCreedy, who has won a Grammy and the CMA instrumentalist of the year award, is again in the running for CMA's top instrumentalist.

Besides Foster, Monument's executive lineup now features Tom Rodden, vice president and general manager; Jan Dorris, vice president; and Terry Fletcher, vice president. Promotion and TV Davis, national country promotion.

Davis also has taken on the shillings of promoting all country music product and the promotion of Konda Productions, Mel McDaniel and Arleen Hardin.

The label has just released a package of LPs, including new releases by Galin, McCreedy, Barlowe Jerry, Smith, Martin, Wilson, Randolph, Rose and Brush Arbor.

# Nashville Scene

By PAI NELSON

Ray Clark's growing list of hits continues. His new single, "The Way You Look Tonight," is a hit in the charts.

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perform at the Taylor Swift Seminar. The seminar is a gathering of country music artists and industry executives.

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Bill, Don McCreedy and the Bluegrass Boys. They are a popular act in the country music scene.

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# Await Country Music Week

Continued from page 10. The music business in England is looking for a new sound. The music business in England is looking for a new sound. The music business in England is looking for a new sound.

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## CMA Membership Meeting Oct. 13

NASHVILLE The 19th annual meeting of the CMA membership will be held Oct. 13 at Opryland U.S.A. in Nashville.

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## 11 Presley LPs Make the Chart

NASHVILLE The 11 Presley LPs that have made the chart are: "The Great American Sings Along," "The Presley LPs," "The Presley LPs," "The Presley LPs," "The Presley LPs," "The Presley LPs," "The Presley LPs," "The Presley LPs," "The Presley LPs," "The Presley LPs," "The Presley LPs."

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# Retail Chains In U.K. Stir Discount Battle

By ADAM WHITE

LONDON: The multiple W.H. Smith's has stepped up its discount activity on records and tapes, with \$1.74 off the recommended retail prices of 20 albums and half that figure of a wider range of cassettes.

The move, boosted by its advertising, has sparked the belief that the price war in the U.K. will intensify in coming months Smith's becomes the first multiple to offer such a high discount across more than a handful of titles.

Boots and Woolworths currently operate roughly off programs in record departments but may be forced to close the gap to meet the Smith's challenge. Woolworths' recent buyer Bob Egerton says, "It is our intention to maintain our leadership in High Street record retailing."

And Ian Smellie, Boots audio

merchandise controller, says, "We regard any escalation in price activity. Our promotional campaign is, we think, offering better value for money because it covers a wider range of repertoire."

Smith's discount takes in new product from the Carpenters in Chicago, Steely Dan, Elvis Costello, Elvis Presley and the Stranglers, many discounted to the tune of around \$1 by Woolworths and Boots. These two stores operate \$1.74 cut-price offers, but on two-album or extravagantly packaged titles.

Independent retailers, such as Virgin, operating price cuts of \$1.74 or the round £1 sterling, but they have less influence on the national retailing scene than does the action of a multiple like Smith's.

## GERMAN REPORT

# WEA Posts 15% Gain In 6-Mo. Sales Tally

HAMBURG—Taking "WEA Fight To The Top" as its slogan, the WEA Roadshow, 1977, was unveiled to delegates at Malente in Schleswig-Holstein by an executive team headed by Nsouli Eteraghi, president of WEA International.

A 15% upturn in turnover for the first six months of this year, the best half-year return in company history was reported, then followed by emphasis on upcoming product.

Siegfried Eick, WEA's German managing director, said past successes would be projected into the future. He singled out Fleetwood Mac, which went platinum four times over for the LP "Rumours," describing the band as "the world champions of pop music."

He also talked of the Eagles, with both singles and albums such as "Hotel California" and "Life In The Fast Lane." Foreigner, who a highly praised first album and a German single "Old As Ice" from it, and Rod Stewart, whose new LP comes out in Germany late October. He also projected big sales prospects for new German bands Television and Daxton.

In Germany, action was reviewed by Loch Manhattan Transfer visits the territory early in 1978; Yes, U.K. group, tours 10 cities in November. All return at the end of the year including Germany in a European trek. Leon Redbone and Ry Cooder return for it presentations.

The WEA Roadshow program, on video, sent to four parts, is to be presented throughout Germany and many other countries featuring artists from Atlantic, Warner Bros., Elektra, Asylum, WEA International, State Records, from London.

## Vortex Is New Base For Punk In London

LONDON: Newly-opened here is the Vortex, a 24-hour punk rock club and record store designed to represent various interests in the new wave field.

Behind the organization are promoters Terry Draper and John Miller. The Vortex will also become the headquarters of a new punk fanzine "Vortex," distributed by Island Records and edited by industry journalists Matthew Nagel.

MUNCH: The biggest-act CBS convention held in Germany was staged here with 130 delegates representing BS Records International (New York), CBS Europe (Paris) and affiliates from the U.K., Holland, Belgium, Switzerland and Austria.

Ever improving trading figures were stressed by Gerhard E. Maier, marketing director, and Rudolf Wolpert, managing director, said, "We will, by the end of the financial

## WEA & Joburg In Distrib Deal

NEW YORK: WEA South Africa has entered into a sales and distribution agreement with Joburg Records of Johannesburg under which it will exploit the latter's product internationally.

The pact gives WEA a first option, for sale outside South Africa, of all Joburg material except for titles by Rabbit, assigned to Capricorn, and Margaret Singana, used to Casablanca.

Joburg was formed recently after the closure of Sabel Records, long active on the South African music scene. The Joburg roster includes Brenda K. Starr, Les Brown and singer-songwriter John Edmund.

# International \$1 BILLION LOSS? IFPI Zeroes In On Home Dubbing

• Continued from page 1

least twice that of commercial piracy.

Information which has been gathered by the federation graphs a significant loss in blank tape sales against a slowly increasing pre-recorded tape volume.

Radio is pinpointed as the chief source for music copying in this piracy sub-bracket, a report assembled by the federation's international experts concludes.

Proposed solutions call first for a united front on the issue of copying

for private use, from all levels of the industry. With this accomplished, IFPI reasons that intelligent debate with government for appropriate copyright legislation will become significantly easier.

Second on the list is the implementation of a thorough educational campaign aimed at earning the confidence of the consumer, as well as emphasizing the need for broadcasters to reach agreement on ways to prevent the uninterrupted broadcast of recordings.

The final point in the plan asks a converted video and video and phonogram industries to research a technological device which could halt tape piracy entirely. Among methods to achieve this goal is the establishment of cash prizes for the development of such an invention, and an appeal to governments to im-

plement research on such a device.

At the biennial meeting, the first such conclusion to be held on the American continent, IFPI members agreed that appropriate national laws on blank and blank tapes should be sought to help compensate the industry for losses suffered.

Discussion also touched on the establishment of a central industry information service, ratifications in the Rome Convention, and ways to stem piracy in Latin America, the U.S. and the Asian Pacific area.

Finally, it was decided that discussion on videogram piracy presupposed the future success of this industry. It was noted that some copyright laws are more stringent than others and that, as technological advances are made, new ways to combat videogram piracy will be entertained.

## U.K. Is Booking Most Space At 1978 MIDEM

PARIS: It seems certain that the U.K. will take over the greatest percentage of stand space at the 1978 MIDEM in Cannes.

The latest count shows that the U.K. has booked 23% of the total, followed by the U.S. (18%), France (13%) and Germany (10%).

Special delegations from Ireland, Canada and Australia are participating their stand space being paid for by the respective governments. Holland will be represented by a collective industry booth organized by Conamus. A meeting of international industry lawyers is again on the agenda.

Also planned are celebrations marking the 30th anniversary of the hit single charts, pure in its name.

Several majors have announced intentions to stage galas at the Municipal Casino and the Miramar in order to launch new acts. A roundup shows 1,154 companies have booked stands, a 10% increase over representatives covering 47 countries.

## 130 AT CONVENTION

# CBS Germany Closes In On Best Year In Firm's History

By WOLFGANG SPAHR

year on Oct. 31, have had our best year in sales and profits.

A survey of the single, album and cassette charts, pure in its name, number three position among companies here."

He paid tribute to the hit-creating talents of a long list of artists: Boston, Tina Turner, Chicago, Cordas, Neil Diamond, Bob Dylan, Peter Frampton, Rick King, Vicky Leandros, the Manhattan 5, Tina Turner, Sailor, Santana, Simon and Garfunkel, Sherbet, Supertramp, Sutherland Brothers and Quiver, and Joe Tex.

Paul Russell, vice president CRI New York, said it had been a real year of achievement. "Hisby Costa Cordalis, Rick King, Vicky Leandros and Tina Turner, tremendous sales in Germany of Neil Diamond, Boston, Santana, Chicago, Tina Turner and Sailor, immediate success with Adele's Supertramp all boosts for the CBS reputation for spreading artists throughout international markets."

Convention presentations included new products by international acts: Bowser, Crawford, Dead End Kids, Sutherland Brothers and Quiver, Tina Turner, Sailor, Raffaella Carrà, Burton Cummings, Jack Wilson, Sparks, Ted Nugent and

Chicago. Local CBS acts spotlighted were Nighttrain, Luan Platters, Cathy and Chris, Carnival, Wolf, Biermann, Rick King, Zanki, Red Baron, Paola, Costa Cordalis, Lake Tina Rainford and Vicky Leandros.

Performances were given by the brothers Eckart and Friedrich-Jürgen Sellheim on piano and cello in a classical presentation by Zanki, Lake and a CBS rock duo singing Nighttrain, a pop rock group.

Around 300 guests attended a Hilton Hotel gala as part of the convention. Wolpert welcoming Peter de Rougemont, senior vice president, CBS International Europe. Paul Russell, Paul Atkinson, and Joe Senkiewicz, New York, and Alan Levy.

(Continued on page 39)

## Intersong Gets 20th Catalog

PARIS: After a gap of three years, Intersong Paris is again to represent the 20th Century Fox publishing catalogs in all SACEM territories.

This follows a visit by Jean Jacques Tikhé and Herb Eisman to Los Angeles for final negotiations. Intersong originally handled this material but the deal was not renewed in 1974.

## EMI Gives Regional Acts Priority In Southeast Asia

Southeast Asia is to create our own saleable music.

Brown said that substantial gains had already been made with regional talent, despite the continuing impact of piracy in the marketplace.

While the conference focused on the discovery and development of artists, emphasis on the regional market was also given via product presentations to material brought in from abroad.

EMI marketing and ad staffers in attendance came from the companies' Hong Kong, Malaysia, Thailand and Singapore offices. Others on hand came from Toshiba-EMI, Oasis records in Korea, Taiwan, Paris, Pacific International, and Four Seas Records in Taiwan, Dyna Products in the Philippines, and A&M Records.

Brown called for closer cooperation between all EMI companies in the region as well as throughout the world. He said travel policies will be set down to allow for frequent exchanges of views and information.

Concerts at the National and Victoria theatres were highlights of the conference, with the general public joining industry execs to witness a parade of talent active in the region.

## CBS In France To Shrinkwrap Future Product

PARIS: CBS France has decided that all its records, starting with its classical product, will be "sealed wrapped."

The decision comes after a long period of deliberation. On one hand, French retailers favor the system that allows customers to buy discs which have not been sealed, while others, the price is expected to cut them in the retail. However, the prevention retailers "switching" discs from one price range to another.

It is not known whether the French retail companies will accept the move. Most will want to check whether the buying public, really, will buy without a test pressing.

**Special FREE Invitation to Radio and TV programmers and directors.**  
To pre-register fill-in and return coupon attached to your company letterhead.









COLUMBIA PICTURES EXEC EXPLAINS HOW

## Latin Movies May Hypo Records

By AGUSTIN GURZA

LOS ANGELES A corporate reorganization at Columbia Pictures Industries, Inc., promises to revitalize the Spanish film industry in the U.S. and provide the Latin record industry, along the way with a sharper, more sophisticated promotional tool.

With the formal upgrading of Columbia's Spanish film operation from a loosely structured department to a full division some six months ago, there have been several key developments.

- Spanish films, many of them musicals starring prominent Latin recording artists, are becoming available in greater numbers in the U.S. Columbia's Spanish theatrical film division has scheduled at least 31 new releases before June of next year.

- Columbia is becoming directly involved as co-producer of films from several Latin nations. Current plans call for productions combining formerly unrelated artists, each with his own special appeal, in the same film.

- The new division, headed by vice president and general manager Carlos Barba, is executing an ambitious advertising campaign aimed at increasing the number of Spanish film exhibitors and promoting consumer interest and identification with Latin culture as a whole, from films to records to television and books.

Barba, who also manages the Co-

lumbia-owned Spanish television station in New York, WJTV, personally rejects the claim that the U.S. Latin market is hopelessly segmented by different national origins.

A Puerto Rican artist like Iris Chacon, he believes, can be just as popular in California as in New York.

"The key is quality," he declares. "If a good artist is not popular in a specific area, that is a promotional failure."

Well stepped-up promotion behind the Spanish musicals help extend the popularity of Latin recording artists.

"It's a natural," insists Barba. "Everyone who sees Chacon, for example, loves her. The only thing she needs is exposure."

Exposure, indeed, has been a major problem for Latin artists in the U.S. where the capacity of Spanish radio and its minuscule contribution to the volume and variety of artists. Thus the heightened importance of films as promotional tools for Latin labels.

To help bolster true national status for Latin artists here, Barba says Columbia is working with film producers to combine the appeal of different artists, say one each from Spain, Mexico and Puerto Rico, in the same movie.

Barba admits the technique is a gimmick, but stresses it provides point of sale appeal in the strong territory of each artist.

The Columbia ad campaign, running in Spanish in ads and theatre trailers in a major market, is institutional, aimed at encouraging cultural identification and encouraging consumers to use the Spanish language.

"By promoting culture and the Spanish language," explains Barba, "we're protecting and developing a market. Then you can sell any kind of product you like—records, films, television."

Barba doesn't envision any formal cooperation between his industry and the Latin record business. But he invites Latin labels to contact his division's branch offices in San Antonio, Los Angeles and New York to obtain film release schedules.

The greater organization of the film division allows labels to learn film schedules well in advance, providing essential time to plan promotions for artists.

Upcoming films distributed through Columbia, Barba informs, feature artists such as Juan Gabriel, Iris Chacon, Omelino Reyna, Sandro, Manolo Escobar and Zelma Fand. A Julio Iglesias film is contemplated.

A final development is the shooting of films on U.S. locations. Examples: a Cornelio Reyna movie shot in Texas and a Tony Betancourt produced movie "El Barrio," made in New York with a salsa music background.

## Latin Scene

MIAMI

Juan Estevez Jr. has been appointed head of the legal department of the Latin American division of CBS Records International. He will be based in the Coral Gables, Fla. office.

Edmundo Vargos, well known Panamanian advertising executive and entrepreneur was in town to attend the two Julio Iglesias concerts. He's been trying to locate Miami promoter Armando Ruiz, who made a commitment with Vargos to book Iglesias in Los Angeles. Ruiz was advanced in excess of \$3,000 to cover the Concertum's deposit on that city. Vargos, says, subsequently, Ruiz made it, failed to sign the artist, lost the deposit and remains at large. Vargos has been responsible for presenting Orlando Sotelo Nelson Reid, Claudia Isadora Iglesias herself and many talented performers in Panama.

Tony Moreno, back from Caracas, announces his appointment as top man in Top Hits, a Venezuelan based label. He will be in charge of the U.S. and Puerto Rico operations and discloses plans for an impressive number of releases before the year ends.

Billy Fromella and his Caracas Boys arrived from Venezuela to celebrate Billy's 45th anniversary in the music world with a dance at the Everglades Hotel Friday (10). Miguel Estala, of Alhambra Records, will travel to San Juan Monday (3) where he will produce salsa group Molendo Vicio Con El Pacho, Alhambra's latest acquisitions. This product will be released on the label.

Escala Records has signed a licensing agreement to press and distribute Luis Garcia's new album "Au Te Espero Ya," produced by Gloria Queros and arranged and conducted by Juan Marquez. The preceding single, "Mi Salsa," is already out.

MIAMI KORMAN

NEW YORK

El Festival de Risa Y Cancion (the festival of laughter and song) was presented Sunday (2) at

Madison Square Garden for the first time by Celine Dion, Comedienne and vocalists representing Latin America and the Caribbean were featured.

The jazz club here Storyville featured Latin acts every Sunday beginning Oct. 11. Bobby Rodriguez Y La Compania started the new policy.

Puerto Rican actress Carla Puiza has replaced Marile Hernandez as host of "The Puerto Rican New Yorker" aired Sunday nights on Tuesday afternoons on WPIX (channel 11). Puiza plans to expose Latin music personally to a greater extent than previous shows. Hernandez was appointed head of etiquette in the Carter administration.

Arranger/composer pianist Rene Hernandez died Sept. 4 in Puerto Rico. The renowned Cuban musician was brought to New York in the '40s to play and work in Machito's band. After 12 years, he went to work with Tito Rodriguez and his orchestra which brought Hernandez to Puerto Rico. He remained with the Rodriguez band 15 years. Since 1974 Hernandez had worked with Eddie Palmieri on his Adoracion LP and was recently brought back to N.Y. to work on Palmieri's LP for Epic Records before his death at 44.

Coco Records has recently concluded a licensing agreement between Velvet Records, Venezuela and Lamp Records here, distributed by Coco.

As of Sept. 19, publicity director Alex Masazza reports that Columbia Records, executives have agreed to pick up the option on the Ramon All Stars' production distribution deal and begin work on the All Stars' third LP on the label for release next year.

Plans are also being made for the production of Fama Records' first feature length film focusing on the life of late vocalist Tito Rodriguez. Bobby Rodriguez of La Compania is in there Studios, producing his next LP on Rito Fama Label. Previous Rodriguez LPs were now produced by Rodriguez and Alex Masazza.

AURORA FLORES



Latin American and Caribbean  
Label Managers Meeting  
Rio de Janeiro 1977  
"Licensee of the Year"  
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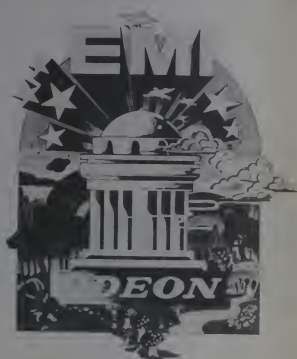
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GUATEMALA C.A.

Byron Gálvez Thompson





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CORPORACION LOS RUICES, S.A., VENEZUELA  
WEST INDIES RECORDS (BARBADOS) LTD., WEST INDIES

## Brazil 66 Music Just a Memory

Continued from page 58

difficult for a creative person who is always trying to change and to grow. I'm going white, I was black, and I was MOR-artist. Not I don't mean to be, but it's kind of funny.

Suddenly though, I have a play coming out on rdh and jazz stations all over the country."

For Mendes, "being labeled" is a particularly obsessive topic. And he is keenly aware of critics who, perhaps justifiably, labeled him a pop artist who recorded cover versions of other people's hits.

When asked about the only non-original tune in his new LP, Chico's ballad "If You Leave Me Now," Mendes explains:

"That was a nice point on a song that was already so popular. We had so much unknown material."

He wanted to do the same thing I did with "Do I Love You." The lack of love was "Do I Love You." The lack of love was "Do I Love You." The lack of love was "Do I Love You."

I accept criticism for doing it. But I don't want to let it continue taking away from my new material."

The time, Mendes took a

chance like that he lost. Breaking away from his pop image, he recorded a critically acclaimed LP called "Pink Roses." His last for A&M. It was a total musical flop, and it was before the term and the trend became it.

When that album came out some people at the record company said, "That's not Sergio Mendes, that's not Brazil 66."

"But that's what I felt musically, and I was proud of it. But I had to fight for it. I unfortunately the feeling was not right for that record."

Saying that Brazilian music has never had stronger influence that it does now, Mendes says he hopes A&M will consider re-releasing the "Roses" LP.

"My intent is not to be a typical Brazilian artist. I don't want to imitate my music, because that musical

Does his new vocal line made up of black, a Mexican and an American singer, a rebirth that musical direction. "I might be an unconscious way of saying it because really music for me is this all colors all the spectrum that exists in the world."

He also can hear the winds of a storm to La Chica Creole of Myramah, a U.S. soul and jazz

fusion album. And one and the other, Mendes took the opportunity of unknown and different music from Northern Brazil and

So much in contrast to his admitted to forget, the new Mendes trademark is spontaneity. He even says, recording albums presents him with a lot of problems, and he often returns to them initial excitement over the discoveries of tunes.

## 70-Hour Festival Runs Into Snags

SAN ANTONIO The planned 70-hour Love Revolution Chaco-Concert held here Sept. 15-18 ran into a number of difficulties.

First, angry property owners in the area signed a petition that was presented to the Texas Alcoholic Beverage Commission requesting a license not be granted authorizing beer sales at the event.

The beer license was refused by the promoter, Daniel Gutierrez. A suit was filed claiming that the concert promoters should be issued the permit, but time ran out and those attending the concert were asked to bring their own beer.

A crowd of 20,000 people were expected to attend but the crowd never materialized and Gutierrez dropped the price from \$100 to \$50 on Sunday to attract fans.

Musicians appearing during the non-stop 70-hour music fest in 2001 are set to include some of the best in the region, including American and Mexican artists. Other included Chaco-Son, Zapata, Sly Jones and the Hot Tamales Band.

The concert was funded for free, but the concert was partially funded by a financial loss as Gutierrez spent \$30,000 on the event turned out to be an unqualified musical success.

The low attendance was partially blamed on other Mexican Independence Day activities in the city and fear by people who thought that there was going to be knives and drugs.

## Disk &amp; Brochure Issued By Govt.

NEW YORK The U.S. Office of Education, an arm of H.W. and the Advertising Council have produced an eight-page booklet on a never opportunity which has a motivational song on a flexible disk sung by Toni Orlando & Dawn.

"You Can Be More Than You Are" is the title of the LP disk, pressed on an Ever-Love sound sheet. It was recorded at Sigma Sound Philadelphia and Wally Heider Studios Hollywood.

Brochure is available through mail requests and will be mailed in H.W. ads encouraging people to take their education.

## \$15,000 in Youth Prizes From BMI

NEW YORK—BMI, accepting applications for its 1978-79 annual awards, is offering a prize of \$15,000, ranging from \$200 to \$2,500 prizes.

The award is open to students of recognized schools as readers throughout the world. An entry form, under 26, can be gotten Dec. 1, 1978. No limits are placed on style instrumentation or length of song.

The competition closes Feb. 15, 1979.

## Billboard Hot The 100

Billboard Hot 100 is a weekly chart of the top 100 popular songs in the United States, based on a combination of sales and airplay.

Billboard Hot 100 is a weekly chart of the top 100 popular songs in the United States, based on a combination of sales and airplay.

## BRITAIN

(Country Music Week)

Denotes local origin

SINGLES

This Week

Last Week

1 WAY DOWN—Evs Presley (RCA)

2 SILVER SLIP—David Soul (Private

3 MAGIC FLY—Space (Poly)

4 OXYGEN—John McVie (Capitol)

5 DOWN DEEP (Philly)—Don

6 TELEPHONE—Mimi Fari (Poly)

7 BEST OF MY LOVE—Clement

8 MOODY DUTS IT BETTER—Cathy

9 FIRST NEW YORK TO LA—Patty

10 SURELY—The Rain—Etha

11 REMEMBER—Elys—Presley

12 BLACK IS BLACK—La Belle

13 I THINK I'M GONNA FALL IN LOVE

14 LOOKING AFTER NUMBER ONE

15 DO ANYTHING YOU WANNA DO

16 WONDROUS STORIES—Yes

17 I CAN GET YOU OUTTA MY

18 BLACK BUTTERFLY—The (Epic)

19 NIGHTS ON BROADWAY—Candy

20 NO MORE HEROES—The (Atlantic)

21 REMEMBER YESTERDAY—Donna

22 DANCING IN THE MOONLIGHT—

23 YES SIR CAN BOogie—Barbra

24 THUNDER IN MY HEART—Lise

25 DREAMER—Jackson (Epic)

26 COOL OUT TONIGHT—David Essex

27 WAITING IN VAIN—Bob Marley &

28 POLY—Steve Gibbons Band

29 FROM HERE TO ETERNITY—Gloria

30 THAT'S WHAT FRIENDS ARE FOR—

31 ANOTHER STAR—Steve Wonder

32 SPANISH STEEL—Mick Davis

33 THE GREAT ESCAPE—The (A&M)

34 FLOAT ON—Florentia (ABC)

35 LOVE—The (A&M)

36 YOUR GENERATION—Guns N' Roses

37 GIMME DAT BAHAMA—Black

38 DAYTIME FRIENDS—Kenny Rogers

39 HOME IS WHERE THE HEART IS

40 HEAVEN EVER BE LIKE THIS—The

41 SHE'S A WHORL—G. Farwell

42 STAR WARS—The (RCA)

43 DAMNING THE NIGHT—

44 LET'S CLEAN UP THE Ghetto

45 HILL THE KING—Barbra

46 MAGIC—Camilla (Star)

47 HAPPY DAYS—Patt & Mic

48 SEARCH & DESTROY—The (A&M)

49 GOLDEN GREATS—Diana Ross

50 REMEMBER YESTERDAY—Donna

51 ELVIS PRESLEY—Elvis Presley

52 THE BEST OF FRANKIE LAVERE

53 GOING FOR THE ONE—Yes

54 ALL THE GREATS—Comme

55 SCORCH—Bob Marley & The Wailers

56 MAGIC FLY—Space (Poly)

57 PLAYING TO AN AUDIENCE OF

58 THE BEST OF ROBERT STEWART

59 NEW WAVE—Various Artists (Poly)

60 THE BEST OF ROBERT STEWART

61 REMEMBER YESTERDAY—Donna

62 JONATHAN WATSON COLLECTION

63 STRANGERS IN THE NIGHT

64 ARRIVAL—Abba (Epic)

65 THE TIME—Eric Clapton (Sire)

66 ENDLESS LIGHT—Lise

67 LOVE FOR THE LIFE—Lise

68 RAIN DANCES—Carmel (A&M)

69 GONE TO EARTH—Barbra

70 FLOATER (ABC)

71 A NEW RECORD—Electric

72 ELVIS PRESLEY—Elvis Presley

73 THAT'S THE WAY IT IS—Don

74 HIS GREATEST HITS, Vol. 1

75 ELVIS PRESLEY—Elvis Presley

76 DARK SIDE OF THE MOON—Pink

77 HITS OF THE 70s—Elvis Presley

78 FIRING ON ALL SIX—Lise

79 THE BEST OF EMERSON, LA & Palmer

80 LET THE GREEK—Helen

81 LIVING ON THE FAULT LINE

82 ELVIS PRESLEY—Elvis Presley

83 IN FLIGHT—George Benson (Warner)

84 GREATEST HITS—Abba (Epic)

85 ANYTHING ANYWHERE—RCA

86 ROBO—Alan Parsons Project

87 ELVIS GOLDEN RECORDS, Vol. 1

88 THE BEST NEWS

89 THE MUPPET SHOW (Poly)

90 ELVIS IN DEMMO—Evs Presley

91 TUBULAR BELLS—Mike Oldfield

92 WITH YOU WERE HERE—Pink

93 STAGE—Rage (Poly)

94 SAG CAFE—The (A&M)

95 DEPTHS BEYOND THE 100—

96 SOME OF THE BEST OF J.C. Stone

97 SOME OF THE BEST OF J.C. Stone

98 SOME OF THE BEST OF J.C. Stone

99 SOME OF THE BEST OF J.C. Stone

100 SOME OF THE BEST OF J.C. Stone

Billboard Special Survey For Week Ending 10/1/77

## Hot Latin LPs

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CHICAGO (Pop)

MIAMI (Pop)

1 THE TIGRES DEL NORDE

2 JUAN GABRIEL

3 LOS CAJOTES DE LINARES

4 LOS HUMILDES

5 MIGUEL CARRALLO

6 VICENTE FERNANDEZ

7 JOSE LUIS GASCON

8 RIGTO TOVAR

9 ELIO ROCA

10 LOS TERRIFICOS

11 RICARDO CERRATO

12 LOS FELINOS

13 ALDO MONGES

14 YNIO

15 COSTA CHICA

16 YOLANDA DEL RIO

17 CHELO

18 JULIO IGLESIAS

19 MANOLO MUÑOZ

20 NAPOLÉON

21 MARIO QUINTERO

22 LOS ANGELES NEGROS

23 YOLANDA DEL RIO

24 CARMELA Y RAFAEL

25 LA TROPA CHICANA

# The Dwight Twilley Band. And the raves keep rolling in.



Last week may be remembered as a landmark in rock's emergence with the debut of the Dwight Twilley Band. His vivid presence confirms the ability of simple familiar rock elements to remain perpetually fresh and invigorated. Twilley has all the right instincts and an unmistakable charisma. One of the great winners for 1978!

—Richard Cromelin  
L.A. Times

"Twilley Don't Mind" captures the energy, defiance and originality that keeps rock 'n' roll alive.

—Crawdaddy

"You couldn't hope for a record to deliver any more than this boldly climactic rock anthem does. It makes everything around it seem dull, it's that good, really."

—Bud Scoppa  
Radio Phonograph

"Twilley Don't Mind" is a rock 'n' roll treasure chest."

—Phonograph Record Magazine

First Week: \*121 Record World \*166 Billboard \*142 Cash Box

The Dwight Twilley Band.  
On Arista Records.





## Jazz

Billboard SPECIAL SURVEY For Week Ending 10/10/77  
(Published Twice A Month)

JAMMING DUO—Chick Corea and vibist Gary Burton play together at the recent Vermont Jazz Festival near Montpelier. The two have just begun working together.

## PHILLY PROMISE Jazz Is On the Upbeat Via Festival And Other Activity

By MAURIE OROFENKER

**PHILADELPHIA** If the present momentum can be sustained, Philadelphia again promises to become a major haven for jazz.

And importantly, the town has become wide open for local jazz musicians, most of whom have had to inhibit their playing in order to earn bread.

Biggest impetus comes from the rock-oriented Electric Factory Concerts which have been conducting a

heavy advertising and promotion campaign for its 10th anniversary Quaker City Jazz Festival. For two weekends (Sept. 30-Oct. 4-2 and Oct. 7-8-9), it's a steady diet of jazz dandies at the Tower Theatre, with a blues in jazz added for good measure on Thursday (7).

Following a successful Sept. 9-10 brace of concerts with Joe Henderson and his trio, the Producers Guild has lined up a string of dates at the center-city Ethical Society Auditorium for Friday and Saturday nights, starting with pianist Cecil Taylor on Sept. 4. Ahmad Jamal Quintet comes in Oct. 14-15. Art Blakey and his Jazz Messengers plus the Woody Shaw Jazz Ensemble, Oct. 28-29, and Bobby Hutcherson Quintet and Randy Weston Trio, Nov. 12.

The Painted Bride Art Center in the center-city area, returned its "Monday Night Jazz" Sept. 19 with local players. A fall and winter season of attractions has also been promised by Foxhole, Cultural Workers Collective at the Univ. of Pennsylvania. Staged at the International House campus, the first concert on Sept. 16-17 offered Rahsaan Roland Kirk and the Vibration Society.

The big jazz push is at the after-dark spots. Grendel's Lair, in the South St. center-city area this season

(Continued on page 103)

## Billboard Best Selling Jazz LPs

This Week	Last Week	Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	16	FREE AS THE WIND Cruaders: ABC Blue Thumb B1 60914	
2	7	16	LIFESTYLE (Living & Loving) John Klemmer: ABC AB 1081	
3	3	20	FRIENDS & STRANGERS Borneo Laws, Blue Note BN LA730 H (United Artists)	
4	25	3	NIGHTWINGS Stanley Turrentine: Fantasy F 9534	
5	5	14	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. WB 1052	
6	6	12	FINGER PAINTINGS Earl Klugh, Blue Note BN LA732 H (United Artists)	
7	7	24	HEAVY WEATHER Weather Report: Columbia PC 34418	
8	4	16	NIGHT ON TIME Brothers Johnson: A&M SP 4644	
9	8	14	LIFELINE Roy Ayers: Ubiquity Polydor PD 1 6108	
10	10	6	PLATINUM JAZZ War, Blue Note BN LA690 J2 (United Artists)	
11	22	6	GOWN PLACES Michael Henderson, Buddah BS 5693 (RCA)	
12	12	10	LIVE! LONNIE LISTON SMITH RCA APL 2433	
13	13	32	IN FLIGHT George Benson, Warner Bros. BSR 2983	
14	15	6	MORE STUFF Shuff: Warner Bros. BS 3061	
15	14	24	CONQUISTADOR Maynard Ferguson, Columbia PC 34457	
16	11	12	STAIRCASE Keith Jarrett: ECM 2 1090 (Polydor)	
17	16	24	FOUR Bob James, CTI 7074	
18	9	16	PHANTAZIA Noel Porter, Blue Note BN LA 736 H (United Artists)	
19	17	16	TURN THIS MUTHA OUT Idris Muhammad, Ruda RU 34 (CTI)	
20	20	10	QUINTESSENCE Bill Evans, Fantasy F 9529	
21	21	20	V.S.O.P. Mehrad Housheer, Columbia PC 34688	
22	NEW ENTRY		CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. I CTI 7016	
23	19	12	TAILOR MADE Bobby Humphrey, Epic PE 34704	
24	18	18	LOVE NOTES Ramsey Lewis, Columbia PC 34696	
25	NEW ENTRY		CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. II CTI 7017	
26	24	24	GISING WOMAN Eric Gale, Columbia PC 34421	
27	33	3	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. III CTI 7018	
28	23	20	ELEGANT GYPSY Al O'Neala, Columbia PC 34461	
29	29	14	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1 684 (Phonogram)	
30	30	14	SUPERSTARS McCoy Tyner: Milestone M 55003 (Fantasy)	
31	NEW ENTRY		TICO RICO Hank Crawford: Ruda 35	
32	26	3	MUSIC IS MY SANCTUARY Gary Barz: Capitol ST 11647	
33	27	3	SENEGHEE MINSTREL Sonny Fortune: Atlantic SO 18225	
34	34	10	THE GIANTS Oscar Peterson, Joe Pass, Ray Brown: Pablo 270 996	
35	31	12	WATERCOLORS Pat Metheny: ECM 1 1097 (Polydor)	
36	37	3	SWEET LUCY Raul On Souza: Capitol ST 4470	
37	NEW ENTRY		INSIDE THE GREAT PYRAMID Paul Horn: Mushroom 5011	
38	NEW ENTRY		BLOW IT OUT Tom Scott, ODE BL 34966 (Epic)	
39	NEW ENTRY		TIM WEISBERG BAND Tim Weisberg: United Artists LA 7330	
40	28	6	BACK TOGETHER Larry Coryell & Alphonse Mouzon: Atlantic SD 18120	

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# BUWU

His debut album as a leader, but still no debut for Josh Mingus. He's been the driving rhythm force behind some of the greatest names in jazz—Mickey, Charlie Parker, Erroll Garner.

The album's genre make history, cause it's history. 29 of today's leading musicians featuring the finest rhythm section ever assembled.

BUWU is got something for everyone from Latin Jazz to Boogie with some of the best charts you've ever heard on the Turnstyle label, part of their own Percussion Ventures, Inc. family.

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Sunshine Records—66 Greene St., New York, NY  
M. S. Dist. Co.—79101 N. Caldwell, Morton Grove, IL 60053  
Music Trend of Detroit—3651 Crestview Court, Farmington, Mich 48024  
Pickwick International—365 Patton Drive, S.W. Atlanta, Georgia 30336  
Piks Corp.—2150 Hamilton Ave., Cleveland, OHIO 41144

## Jazz Beat

**LOS ANGELES** Look for a callback at Mercury of its Emarcy jazz reissue series. The next batch of LPs is due in January but the word is that poor sales of previous reissues has motivated executives there to trim back Emarcy activities.

The 12th annual meeting of the International Assoc. Of Jazz Record Collectors met recently in San Francisco. The program encompassed a two-hour film of early jazz shorts with special emphasis on Jack Teagarden. Musicians present in cinema Tom Murphy, Bob Klein and Burt Bates. The World's Greatest Jazz Band has a gig Oct. 30 at the upcoming Masopust in Miami. Geri Allen Wilson is the musical director for the new Redd Foxx series on ABC-TV. Most West Coast money is home in Las Vegas after undergoing protracted surgery in Long Beach. Calif. Composer Huey Papeant performed Sept. 25 with the Pan African People's Orchestra at the (M)

(Continued on page 104)

*"What're you doing tonight?"*



Once in a while, a record comes along that can only be defined by the word "hit". Janie Fricke's debut Columbia release is exploding so fast that it's re-defining the word.

Janie Fricke will be calling you soon.  
So, when the lady calls, don't hang up.  
This is a recording.

*Janie Fricke*

**"WHAT'RE YOU DOING TONIGHT"**

On Columbia Records

Produced by  
Bobby Shriver

**DIRECT  
HIT**

# If you dig down to the marrow, you'll find Redbone.

From the foothills of Colorado, to the heart of the city, Redbone brings their new album, "CYCLES." As it spreads across the land, people are

finding out that it's more than just an album: it's a musical legacy to an entire nation. So get behind the movement. Redbone is welcome everywhere.



PG-11086

Featuring Redbone's new single,

**"Give Our Love Another Try"**  
b/w **"Funky Silk"**

Produced by: Linda Creed and Jerry Goldstein  
In association with Pat and Lolly Vegas  
for Goldenbone Productions.

**RCA**  
Records



**DIRECT  
HIT**

# If you wade through the illusion and confusion you'll find Bill Quateman

In the endless profusion of new releases, it takes an exacting talent to be able to relate and communicate. That talent exists in Bill Quateman.

In his newest album, "Shot In The Dark," he unquestionably takes a firm stance in establishing himself as a performer and musician defying the expected.

His new fall tour will confirm to his audience, and the industry, that Bill Quateman is everything you've been looking for.



Produced by Barry Mikoz  
Executive Producer, Bruce Somerfeld

APLJ-0434

**RCA**  
Records



**OMTA**





# DR. HOOK

## MAKIN' LOVE AND MUSIC

Their Long-Awaited New Album Includes  
"Making Love And Music,"  
"Sleeping Late," "Walk Right In" And More!

Producer And Musical Director: Ron Haffkine

Management: RON HAFFKINE & BOBBY HELLER

*Capitol*  
RECORDS

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Billboard

SPECIAL SURVEY For Week Ending 10/7/77

Number of singles reviewed

this week 123 last week 106

Pop

**DOOBIE BROTHERS—Echos Of Love (2-57);** producer Ted Templeman, writers Patrick Simmons, Willie Mitchell, Eric Klarman, publishers Sequel/ASCAP/ECI, BMI Warner Bros. WBS3456. The bouncy horn-powered foundation for flashy lead vocal and a harmonized chorus recharging after a loud vocal. After a strong suspenseful break, the vocals, and the echo effect, intensify before a faded exit.

**DARTY HILL & JOHN DATES—You Do Love Me (Break Each Other's Heart) (3-33);** producer Christopher Doherty, writers D. Hall S. Allen, singles from Hot Chu Unchappell, BMI RCA JH11122. The first single from the duo's new LP is a catchy up-tempo rocker filled with light harmonies and lilting vocals that gradually peak and descend. The strong guitar accompaniment unobtrusively sways to the melodic beat.

**DOLLY PARTON—Here You Come Again (2-55);** producer Gary Knorr, writers Barry Mann, Cynthia Weil, publishers Screen Gems/EMI-Summerhit, BMI RCA JH11123. Parton's scintillating little girl vocal is highly effective in this Mann & Weil song, with its strong midrange melody. A salt guitar break and sweet strings highlight the instrumental bridge. Of course this is also peak material in the country line.

**ABBA—Money, Honey, Honey (3-05);** producers Benny Andersson, Björn Ulvæus, writers Benny Andersson, Björn Ulvæus, publisher Arkivak/ASCAP Atlantic 334. Typically catchy ABBA production to the highlight of this song about the quest for the easy lifestyle of most of ABBA's records, the duo fast-paced with bits of gaudy-ornamented, and a syncopated piano break hook.

**BUCKINGHAM BRANCHES—Crying In The Night (2-00);** producer Rich Olsen, writers S. Bucks, publishers Polygram/Roughneck Music/Walter Pearl/ASCAP Polygram P014478. Listening to this record shows the influence this duo has had on the current Fleetwood Mac sound. Concluded this on the "Black album" of a few years ago, the luscious commercially viable but remains catchy as Steve Nicks' vocals and lead singer Buckingham's guitar complement each other in the ideal studio album Mac fashion.

**JACKIE DE SHAMON—Don't Let The Flame Burn Out (2-59);** producer Ed Norman, writer Jackie DeShannon, publishers MCA/EMI Warner Bros. MCA 10018. Another AM750 top notch hit Ed Norman produced effort that has a contemporary feel, bluesy, Fleetwood Mac feel to it. De Shannon's solo is pretty over the top but catchy, up-tempo instrumental.

Country

**(2-46);** producer Michael Lloyd, writers John D'Andrea, Roger Adams, publishers Stone/ASCAP/Saber Tooth, BMI Warner Bros. WBS3456.

**STEPHEN SINGULAR—Fingering Aye (3-02);** producer Joe Fink, writers S. Singlar, publisher L. A. ASCAP United Artists UA91193.

**BARCLAY JAMES HARVEY—Hymn (3-05);** producer Barclay James Harvey, writer John D'Andrea, publisher Man K&N, BMI MCA/40595.

**RODERICK FALCONER—Rocka City (2-57);** producers Peter Lewis, Roderick Falconer, W. R. Falconer, publishers R&S, BMI United Artists UA91193.

**ROY BUCHANAN—The Circle (2-49);** producer Stanley Clarke, writers Roy Buchanan, Ron Foster, Scott Musmanno, publishers Unchappell/Jabal Sousa, BMI Atlantic 3433.

Disco

**BOB LUMEN—The Pay Phone (2-49);** producer Jim Vennau, writer Glenn Martel, publisher BMI Polygram P014478.

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**JIMMY BRISQD&E AND THE BEAVERS—Invitation To The World (3-45);** producer Paul Kuster, writer Paul Kuster, publishers Shertwin/Wandern, BMI Wandernk 70001 (T.K.).

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**GARY GENTRA—The Joker In Love With The Queen That Belongs To Jack (2-00);** producer Chuck Deal, writer Gary Gentra, publisher Ray, BMI Compass 70054.

Country

**WILIAM WYLER—The Heart Of A Lion (2-57);** producer Wilam Wyler, writers Arthur Alexander, publisher RCA, BMI EMI 9554545.

**PEGGY SCOTT—Kneepin' My Eye On You (2-59);** producers Bob Morris, Mary Hawkins, writers B. Morris, M. Hawkins, C. Thomas, publishers Lowry/Melanes, BMI Mercury 73952 (Phonogram).

**GARLAND GREEN—Let's Celebrate (3-30);** producer Leon Hayward, writer Billy Ray Clark, publishers Wet Bell/Green Ray/Candillac, BMI RCA JH11126.

**RODNEY MUELLER—Hey Sexy Dancer (3-34);** producer Willie Clarke, writers R. Muehl, W. Clarke, publisher Shertin, BMI One 6255 (T.K.).

**RAW SOUL EXPRESS—The Way He Look (2-37);** producer George Perry, writers Ray Clark, publishers EMI One/Pearl, publisher Shertin Ray Clark 2010 (T.K.).

**MIDIE BANDY—She Just Loved The Cheatin' Out Di Me (2-40);** producer Ray Baker, writers S.D. Shaler A.L. "She" Mergers, the country pop success. Upfront guitar work and background vocals add soul.

**DON GORDON—When Do You Start Starting Over (2-43);** producer Wesley Rose, writer Mickey Newbury, publisher Rock Rose, BMI ABC/Hickory AM54019. Gibson returns to Nashville for a song as powerful as his last Newbury written hit. If You Ever Get To Houston Look Me Down. On cluttered country production and Gibson's hearty vocalizing emphasize the song's theme contained in the title.

**DICKIE LEE—Familiar Beloved (2-40);** producers Roy Ora Dora, writer Ratty Barty, publishers Rusan, BMI RCA JH11125. An unusual song that links love and peanut butter. Lee is backed by a catchy combination of rhythm and steel guitar in a tune that builds to a handclapping finale.

**RAY GRAY—Beynny's Place (2-45);** producer Ray Gray, writer Ray Gray, publisher Ray/ABC, Capitol 44437. Gray's best selling waltz as successful as most of his past records and, thinking he might have been ahead of his time

Disco

**with his last song. Grif this time has a lively up-tempo number. His bouncy style and vibrant piano work perfectly with this song.**

**recommended**

**BOB LUMEN—The Pay Phone (2-49);** producer Jim Vennau, writer Glenn Martel, publisher BMI Polygram P014478.

**JOHNNY CASH—After The Rain (3-02);** producer Charlie Bragg, Jack Nash, writer J.R. Cash, publisher House of Cash, BMI Columbia 310623.

**TINA TURNER—We're Not In Love (2-57);** producer Tommy Dorselstein, writers Bobby Springfield Van Shepherson, publishers House Of Gold, BMI Pinnacle WIP0114.

**DAVID ALLEN C&C—Face To Face (2-30);** producer Ron Bledsoe, writer O. C. publisher Wandow, BMI Columbia 310621.

**GARY GENTRA—The Joker In Love With The Queen That Belongs To Jack (2-00);** producer Chuck Deal, writer Gary Gentra, publisher Ray, BMI Compass 70054.

**SUSAN ST. MARIE—It's The Love**



## VENUS of URBINO...(by INSTA)

Eat your heart out, Titian.

It took the Venetian artist Titian four years to paint the original. But INSTA can reproduce it or anything else, on a T-shirt in 7-10 days. And that includes delivery.

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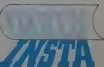
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INSTA GRAPHIC SYSTEMS  
810 East Washington Blvd.  
Los Angeles, California 90021





# Pockets— The Inside Story.

Earth, Wind & Fire's Verdine White knows a great thing when he hears it.

When Verdine first came upon this eight-man musical aggregation, he was so knocked out he arranged for the band to come to Hollywood to stage a special presentation for the creative management team of Cavallo-Ruffalo and a number of excited Columbia executives.

Luther Ingram dubbed them "Pockets" to describe their particular musical groove, which encompasses the music of today as well as tomorrow's.

And the rest, as they say, is history.

Their first album, "Come Go With Us," is already putting people in their pockets.

For keeps.

Pockets: their debut album "Come Go With Us" <sup>TPC 34879</sup>  
And "Come Go With Me" <sup>TPC 34879</sup> their debut single.  
On Columbia Records.

\*Also available on cassette.









# Serpent Power!

The new single from  
Earth, Wind & Fire:  
"Serpentine Fire." It's  
Earth, Wind & Fire  
at their fiery best.

"Serpentine Fire"  
From the forthcoming  
Earth, Wind & Fire  
album "All in All"

JL 34905. Also available on tape

On Columbia Records.



Produced by  
Quincy Jones  
and  
George Clinton



# Billboard TOP LPs & TAPE

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Compiled from National Radio  
and the Music Proprietary Chart Department and the  
Billboard Research Department of Billboard

★

SUGGESTED LIST  
PRICE

SUGGESTED LIST  
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SUGGESTED LIST  
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THIS WEEK

LAST WEEK

Artist

Album (Artist, Label)

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5 TRACK

4-PAK

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**STAR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales; 11-20 Upward movement of 4 positions; 21-30 Upward movement of 5 positions; 31-40 Upward movement of 6 positions; 41-50 Upward movement of 10 positions. Previous week's strong positions are maintained without a star if the product is in a holding pattern. Titles with no sales, blacked out products which would normally move with a star. In such cases, products will be awarded a star without the required upward movement noted above. \* Recording Industry Ass'n of America sales of over 500,000 units. (Star indicated by bullet) ▲ Recording Industry Ass'n of America sale for sales of 1,000,000 units. (Star indicated by triangle) ▲ Recording Industry Ass'n of America sale for sales of 1,000,000 units. (Star indicated by diamond)

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**Rumours**  
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WB 3010

**BOSTON**  
Epic 34186

**CSN**  
CROSBY, STILLS & NASH  
Atlantic 19104

**Superman**  
BARBRA STREISANO  
Columbia 34531

**Hotel California**  
EAGLES  
Asylum 103

**Going For The One**  
YES  
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**Unmistakably Lou**  
LOU RAWLS  
Epic 34468

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SERGIO MENDES  
Epic 1102

**For The City**  
FOGHAT  
Reprise 1039

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WB 2914

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Columbia 34560

**Burning Sky**  
BAD COMPANY  
Stern Song #509

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**Rejoice**  
THE EMOTIONS  
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**LEO ZEPPELIN**  
Atlantic 7268

**Greatest Hits**  
LINDA RONSTADT  
Asylum 1032

**Leftover**  
KANSAS  
Epic 34164

**In Full Bloom**  
ROSE ROYCE  
WB 3014

**Fragile**  
YES  
Atlantic 7211

**Born To Run**  
BRUCE SPRINGSTEEN  
Columbia 33795

**TEDDY PENDERGRASS**  
Epic 34190

**Greatest Hits**  
ALICE COOPER  
WB 3010

**Nightshift**  
FOGHAT  
Reprise 1032

**Luna Sea**  
FIREBALL  
Atlantic 11010

**Rocks**  
AEROSMITH  
Columbia 34165

**Greatest Hits**  
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**Best Of**  
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WB 2918

**Silk Degrees**  
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Columbia 33903

**Animals**  
PINK FLOYD  
Columbia 34474

**Greatest Hits**  
SEALS & CROFTS  
WB 2916

**Free For All**  
TED NUGENT  
Epic 34121

**Greatest Hits**  
BARBRA STREISANO  
Columbia 34532

**Simple Dreams**  
LINDA RONSTADT  
Asylum 104

**AEROSMITH**  
Columbia 33795

**Greatest Hits**  
FRANK SINATRA  
Reprise 1025

**Travelin' At The Speed Of Thought**  
THE O'JAYS  
Epic 34054

**Wish You Were Here**  
PINK FLOYD  
Columbia 33493

**Oaja Vu**  
CROSBY, STILLS, NASH & YOUNG  
Atlantic 11000

**Greatest Hits**  
BOB DYLAN  
Columbia 101

**American Stars 'N' Bars**  
NEIL YOUNG  
Reprise 1031

**Cat Scratch Fever**  
TED NUGENT  
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# TOP LPs & TAPE

RECORD



STAR RECORDING CO., INC.  
SUGGESTED RETAIL PRICE

SUGGESTED

RECORD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label, Number (Dist. Label)	ALBUM	TAPE	CASSETTE	NEED TO RENT	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label, Number (Dist. Label)	ALBUM	TAPE	CASSETTE	NEED TO RENT
121	5	1	DENNIS WILSON Pacific Ocean Blue	Capitol 9-1000	6:00	7:00	7:00		167	172	6	DAVID MATTHEWS Rocky Mountain	Mercury 9-1000	6:00	6:00	6:00	
107	38	1	ABBA Arrival	Atlantic 9-1000	6:00	7:00	7:00		170	175	3	SUPERTRAMP Go Into The City	Capitol 9-1000	6:00	6:00	6:00	
129	8	1	LAKE Jive Talkin'	Capitol 9-1000	6:00	7:00	7:00		171	173	4	LED ZEPPELIN The Song Remains The Same	Swanwick 9-1000	6:00	6:00	6:00	
109	115	6	ALAN O'DAY Adrenaline	Capitol 9-1000	6:00	7:00	7:00		172	166	11	RITCHIE FAMILY Ritchie Family	Mercury 9-1000	6:00	6:00	6:00	
110	10	1	TIM WEISBERG BAND The	Capitol 9-1000	6:00	7:00	7:00		186	2	1	CALDERA The Sound	Capitol 9-1000	6:00	6:00	6:00	
111	84	2	WAR Jungle Bloods	Capitol 9-1000	6:00	7:00	7:00		174	164	30	TEDDY PENDERGAST The Teddy Pendergast	Mercury 9-1000	6:00	6:00	6:00	
112	114	30	RED SPEEDWAGON The Red Speedwagon	Capitol 9-1000	6:00	7:00	7:00		175	179	17	JOHN HAMMAMAD The John Hammamad	Mercury 9-1000	6:00	6:00	6:00	
113	101	2	THE OUTLAYS The Outlays	Capitol 9-1000	6:00	7:00	7:00		176	178	351	AEROSMITH The Aerosmith	Mercury 9-1000	6:00	6:00	6:00	
114	116	7	B.J. THOMAS The B.J. Thomas	Capitol 9-1000	6:00	7:00	7:00		177	157	4	DAVE & SUGAR The Dave & Sugar	Mercury 9-1000	6:00	6:00	6:00	
115	103	14	SEALS Mystery Island	Capitol 9-1000	6:00	7:00	7:00		178	182	2	WILE THOMAS ORCHESTRA The Wile Thomas Orchestra	Mercury 9-1000	6:00	6:00	6:00	
116	109	44	A STAR IS BORN ORIGINAL SOUNDTRACK RECORDING	Capitol 9-1000	6:00	7:00	7:00		179	153	25	GEORGE BENSON The George Benson	Mercury 9-1000	6:00	6:00	6:00	
117	119	18	FIREBALL The Fireball	Capitol 9-1000	6:00	7:00	7:00		190	2	1	PRISM The Prism	Mercury 9-1000	6:00	6:00	6:00	
118	118	26	LOU RAILL The Lou RAILL	Capitol 9-1000	6:00	7:00	7:00		182	174	6	CROSBY, STILLS & NASH The Crosby, Stills & Nash	Mercury 9-1000	6:00	6:00	6:00	
155	6	1	DAVE MASON The Dave Mason	Capitol 9-1000	6:00	7:00	7:00		183	195	2	VIAGRA PEOPLE The Viagra People	Mercury 9-1000	6:00	6:00	6:00	
120	123	4	IGGY POP The Iggy Pop	Capitol 9-1000	6:00	7:00	7:00		184	187	47	DOOBIE BROTHERS The Doobie Brothers	Mercury 9-1000	6:00	6:00	6:00	
150	4	1	MANDRE The Mandre	Capitol 9-1000	6:00	7:00	7:00		191	191	8	TED HUGENT The Ted Hugent	Mercury 9-1000	6:00	6:00	6:00	
122	122	23	BONNIE LANE The Bonnie Lane	Capitol 9-1000	6:00	7:00	7:00		185	185	2	ROB WELCH The Rob Welch	Mercury 9-1000	6:00	6:00	6:00	
135	2	1	KARLA BONOFF The Karla Bonoff	Capitol 9-1000	6:00	7:00	7:00		187	183	78	BARRY MANLOW The Barry Manlow	Mercury 9-1000	6:00	6:00	6:00	
124	126	10	DOROTHY MOORE The Dorothy Moore	Capitol 9-1000	6:00	7:00	7:00		158	158	5	BY CROOKER The By Crooker	Mercury 9-1000	6:00	6:00	6:00	
125	125	15	ROY AYERS UBQUITY The Roy Ayers Ubiquity	Capitol 9-1000	6:00	7:00	7:00		195	195	1	OUTSIDE The Outside	Mercury 9-1000	6:00	6:00	6:00	
137	74	1	RISQ The Risq	Capitol 9-1000	6:00	7:00	7:00		192	175	1	PINK FLOYD The Pink Floyd	Mercury 9-1000	6:00	6:00	6:00	
127	54	26	ISLEY BROTHERS The Isley Brothers	Capitol 9-1000	6:00	7:00	7:00		191	191	8	MARILYN MCCOO & DILLY The Marilyn McCoo & Dilly	Mercury 9-1000	6:00	6:00	6:00	
128	52	10	CAROLE KING The Carole King	Capitol 9-1000	6:00	7:00	7:00		192	194	2	DAVE ELVIN The Dave Elvin	Mercury 9-1000	6:00	6:00	6:00	
129	58	7	ISLEY BROTHERS The Isley Brothers	Capitol 9-1000	6:00	7:00	7:00		193	193	325	BEACH BOYS The Beach Boys	Mercury 9-1000	6:00	6:00	6:00	
130	75	14	OLIVIA NEWTON-JOHN The Olivia Newton-John	Capitol 9-1000	6:00	7:00	7:00		194	180	29	ATLANTA RHYTHM SECTION The Atlanta Rhythm Section	Mercury 9-1000	6:00	6:00	6:00	
144	2	1	KEITH JARRETT The Keith Jarrett	Capitol 9-1000	6:00	7:00	7:00		195	195	1	THE TALKING HEADS The Talking Heads	Mercury 9-1000	6:00	6:00	6:00	
112	112	32	ROCKY ORIGINAL MOTION PICTURE SOUNDTRACK	Capitol 9-1000	6:00	7:00	7:00		196	196	60	BARRY MANLOW The Barry Manlow	Mercury 9-1000	6:00	6:00	6:00	
133	133	12	AVERAGE WHITE BAND & BEN E. KING	Capitol 9-1000	6:00	7:00	7:00		197	167	11	LOVE LONNIE LUST SMITH The Love Lonnie Lust Smith	Mercury 9-1000	6:00	6:00	6:00	
134	134	41	ALAN PARSONS PROJECT The Alan Parsons Project	Capitol 9-1000	6:00	7:00	7:00		198	152	17	JOHN KLEIMMER The John Kleimмер	Mercury 9-1000	6:00	6:00	6:00	
148	11	1	LOVE & KISSES The Love & Kisses	Capitol 9-1000	6:00	7:00	7:00		193	143	15	KEEL YOUNG The Keel Young	Mercury 9-1000	6:00	6:00	6:00	

## TOP LPs & TAPE

A (LISTED BY ARTISTS)

Alma	107	C.J. & Co	64	Daryl Hall & John Oates	33	Hall & Oates	2-33	James Taylor	99
AC/DC	137	Cher	54	David Byrne	125	Indie Rockers	149	John Theaters	195
Aerosmith	152	Cher	54	Devo	22	Mace	14	Long John	195
Armed	107	Cher	54	Devo	22	Mace	14	Long John	195
Atlanta Rhythm Section	134	Cher	54	Devo	22	Mace	14	Long John	195
American Music	134	Cher	54	Devo	22	Mace	14	Long John	195
AWB: Ben & Jon	134	Cher	54	Devo	22	Mace	14	Long John	195
Maya Ayers Ubiquity	134	Cher	54	Devo	22	Mace	14	Long John	195
Beach Boys	134	Cher	54	Devo	22	Mace	14	Long John	195
Be Real Debut	134	Cher	54	Devo	22	Mace	14	Long John	195
Be Good	134	Cher	54	Devo	22	Mace	14	Long John	195
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Be Good	134	Cher	54	Devo	2				



# Get out of your same old funk. Get out and meet some New Fun People.

Meet the Village People. They're new in town.  
But you've probably heard them already.

Discos across the country  
have already made their debut album  
sound like old friends.

From Fire Island to San Francisco...

From The Village to Hollywood...

They're letting go.

There are some people you just have to meet.  
And Village People are just that kind of people.

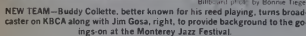
## "Village People"

NBLP 2004  
a landmark album.



Includes their new hit single "San Francisco" NBL 1990

**More Perpetual Motion from  
Casablanca Record and FilmWorks**



## By JEAN WILLIAMS

• Continued from page 1

RCA will retain sell-off rights to items already released this year for an additional six months, says Stone. At that point foreign rights go to CBS.

De Vre, who was with Melody for 10 years, hopes to expand into a chain operation. The Plainfield store is at 307 E. Front St.

Neil Bogart grabs the cover of the current New West magazine and is profiled in a lengthy feature which calls him "The Sultan Of Sell." It looks like the National Assn. of Independent Record Distributors will assemble its label and wholesaling members in San Francisco in April or May, 1978. The new Assn. of Independent Music Publishers holds its meeting Tuesday (4) at the Villa Capri, Hollywood, at noon Joe Carliton and Ronny Schiff, Almo Music, Sol Reiner, WB Music, Tony

• Continued from page 1

indie distributor is asked to keep his account absolutely current and he is asked to—when possible, exchange present inventory for new merchandise.

In 1956 National Record Mart opened its first mall-oriented location in suburban Whitehall shopping center, a 2,000 square foot store. By 1960 the brothers racked up \$2 million, they claim. Sam remembers they got full list for all merchandise until 1957 Sam Goody precipitated a price war when he opened in downtown Pittsburgh.

By 1965 National Record Marts registered \$4 million. The brothers reached out to open a 2,500 square foot store in Shenandoah Valley Mall,

By 1970 the network of stores ranged as far away as Wheeling and Youngstown. Approximately 200 employees worked in some 30 stores.

**Joyce Blawitz** before she splined the knot with Bogal was a pioneer in its spot creation for record labels with her Direction Plus firm. **Olivia Newton-John** names her new ASCAP pubby after her Great Dane Zargon Muncie. We'll wait another week for substantial change in the Mushroom versus Heart court flit... And don't hold your breath for Judge William Gray to decide on who's right in the longstanding legal battle between Warner/Reata and Capitol Records in that federal district court case in Los Angeles. The judge says it looks like the quarrel which began backslings two years ago will expect a decision in about March 1978. And you can probably expect an appeal from whatever the judge decides.

appear from whatever the judge decides.

## Distrib Flip

ABC has already either visited many of these distributors personally or has invited them to its home base here. It's known that Byrd is actively scouting various labels trying to find work for branch employees who are being terminated.

Independent distribution continues to be nurtured by a steady flow of marketable merchandise from labels like Motown, A&M, Arista, Private Stock, Chrysalis, United Artists, TK Productions, 20th Century, Fantasy and others.

• Continued from page 14

doing a reported \$6 million annually.

Today, more than 500 are employed. And the brothers' final stop to Frank Fischer, vice president, administration and acquiring, Jimmy Grimes, vice president buying, Betty Lorey, head bookkeeper and her aide, Geraldine Steele, Charley Carey, warehouse chief, John Jones, a driver of one of their more than 15 trucks and station wagons, Maurice Simon, manager of the flagship store, and his assistant, Allyn Babcock, Jim Merck, another Pittsburgh store manager, and Sidney Schugar, LP warehouse manager. Each has been with them more than 25 years.

The Shapiros don't give their merchandise away. They never have. Generally on \$7.98 LP the special is \$4.99 and they sell at \$5.79. Tape is \$3.97 and \$6.07. And they...

# LEO SAYER

## THUNDER IN MY HEART



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- ☐ 1 year (12 issues) \$20

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## Inside Track



NEW TEAM—Buddy Colette, better known for his reed playing, turns broadcast-caster on KBCA after with Jim Gosta, to provide background to the goings-on at the Monterey Jazz Festival.

## Sound Hearing Probe Studies L.A.'s Greek

By JEAN WILLIAMS

LOS ANGELES—In the aftermath of a noise complaint lodged against the Greek Theatre and Gladys Knight & the Pips, combatants stood toe to toe in a meeting at the Police, Fire & Civil Defense committee of the Los Angeles City Council here Thursday (29).

Although noise seemed to be the principal issue at the outset, parking, pollution and theatre exits became a major part of the complaint lodged by the Concerned Citizens for the Preservation of Griffith Park headed by Barney Feldman.

Police, Fire & Civil Defense committee members, Gilbert Lindsay, Peggy Stevenson and Bob Runka heard Los Angeles parks and recreation assistant general manager Sheldon Jensen respond to charges made by the concerned citizens group.

Jensen read each charge and described the action currently being taken by Nederlander & the concessionaire for the owned Greek Theatre.

According to another representative, there is a that says music should be beyond 200 feet from it. Technically with that if people inside the Greek not be able to hear a cc the official.

Jensen admitted viola ist but in listing the cc noting that he is not in with the Griffith Park re he does not want to har reducing the sound to quality they will not wait theatre.

The theatre current sound systems, one suppy Greek plus Nederlander tem made by Sunal So braska, the same firm th system for the Univer theatre at nearby Univer.

Jensen advised the ex mittee that noise compla new residents have beer ing for years. But they recently reached major p According to Jensen, i

repaired some faulty wiring and at the close of the theatre season Saturday (7) it will complete the job at the Greek to the tune of about \$100,000.

Jensen pointed out that Nederlander in conjunction with the city, will bring in a community liaison, who will attempt to resolve any problems and employ a sound laboratory and followup on any noise complaints. He noted that a 95 decibel level of audibility is permissible but can be lowered.

It was explained that 29% of the shows this past season were folk rock. To alleviate the problem of heavy traffic in the area late at night, Nederlander has agreed to start these shows an hour earlier, 7:30 p.m. as opposed to 8:30 p.m.

Nederlander is also working on penalties to be incurred on acts that do not adhere to the time table. The group will also attempt to limit the

More than 100 Sam Goody retail staffers converge for the first time Wednesday through Friday (12-14) at Hotel Nevada, Elisenville, N.Y., where six labels do presentation and George Levy heads up a seminar series on operations for the 28 stores. Jane Oliver set to entertain along with other acts. Jimmy's Music World's bankruptcy wasa front-page in the Oct. 3 Village Voice. Bob Alshuler, veteran vice president of publicity, CBS Records, reports has the nation's largest jazz record collection owner. He just added another 50,000 singles, primarily 78s, to his cache that spills over from an addition to his Long Island home into a combination garage studio library.

Discount Store News in its Sept. 26 issue reports that of the discount department stores which have record/tape sections, 91% are company-run, while 9% are leased. The average department is 1,050 square feet, doing a volume of \$146.52 per square foot with an annual turn of 4.3. The initial markup is 26% and gross margin is 20%. Elton John is the 94th inductee and the first contemporary music personality to make the Madison Square Garden Hall of Fame. A memorial fund for composer, producer Gabriel Mekler, who died recently, has been established at the Univ. of Southern California school of music. Contributions can be sent to Development Office, School of Performing Arts, Los Angeles 90007.

The long-awaited Rolling Stone 10th anniversary special are on CBS Nov. 25. Roy Silvers, the one-time label executive, married Dee Reicher Sunday (25) at his Hollywood home and the entire party then tied off to his Roy's catering on Sunset Blvd. Neil Bogart grabs the cover of the current New West magazine and is profiled in a lengthy feature which calls him "The Sultan Of Sell." It looks like the National Assn. of Independent Record Distributors will assemble its label and wholesaling members in San Francisco in April or May, 1978. The new Assn. of Independent Music Publishers holds its meeting Tuesday (4) at the Villa Capri, Hollywood, at noon. Joe Carlson and Ronny Schiff, Almo Music. Sol Reiner, WB Music. Tony

## Casablanca, ABC Balance Distrib Flip

• Continued from page 1

company label, Millennium Distributors estimate they averaged from five to seven turns annually with the compact, but-studded line over the past 12 months.

In contrast, ABC Records is a slower turning line, requiring heavier inventory. But catalogue, it offers substantially more sales and has

managers begin selling Casablanca product Monday (3) following their meeting with Casablanca. It's understood that Casablanca will call the shots from a marketing and promotional standpoint, constructing particular programs behind new releases and catalogs, with Phonodisc implementing the programs and deducting the cost from Casablanca

Stetechson, Ballantine, Isaac Heller, meeting in Los Angeles. Kahn of Hal Leonard will be the first person to move to 1885 Wilshire, Park Tour, Los Angeles. David Horowitz, who was syndicated "Consumer Byline" shows in 1977, is a sign on a 1000 tape quality, some of the shows are at the Albion pressing plant. Barbank, who was viewed as a rival to Al Sherman. Will ABC deal with a dispute about what label has rights to a new charted Ray Price single?

The Mickey Goldsmen makes his annual trip to Hawaii and Hawaii in the next fortnight. Will the RIAA notify labels soon that it's ready to kick off with its hard coding program for albums? Will Blondie sign with the Chrysalis label? Dave O'Malley, 81, long time booking agent in Chicago, who headed the Midwestern chapter of the now defunct talent bookers national guild in the 40s and the 50s, died in Los Angeles last week. O'Malley was personal manager of George Gobel and was president of that comic's Comedia Productions before his retirement some years ago. Scott Shannon, an old Casablanca Records for senior vice president, Amka America lost \$90,000 a year on a two-year financial it's rumored.

Neil Bogart and wife, Joyce, are expecting their fourth child. Joyce Blawie before she spliced the knot with Bogart was a pioneer in tv spot location for record labels with her Direction Plus firm. Olivia Newton-John named her new ASCAP pubbers after her Great Dane, Zargon Music. We'll wait another week for substantial change in the Madison virus. Heed court gift, ... And don't hold your breath for Judge William Gray to decide who's right in the long-pending legal battle between Rocky Catena and Capitol Records in that federal district court class action in Los Angeles. Right now it looks as if the quarrel which began two years ago may probably expect an appeal from whatever the judge decides.

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## TK To CBS In

• Continued from page 1

national will have rights to an new 1k product, and all titles released nine months prior to the Sept. 22 date.

RC A will retain sell-off rights to titles already released this year for an additional six months, says Stone. At that point foreign rights go to CBS.

entire Jersey, is the owner of Big Sounds, which, he says, will carry a full line of records, tapes and accessories as well as sheet music and instruments.

De Vree, who was with Melody for 10 years, hopes to expand into a chain operation. The Plainfield store is at 207 E. Front St.

AMERICAN AMUSEMENT SYSTEMS and he is asked to, when possible, exchange present inventory for new merchandise.

Casablanca has informed them that there are new Kiva, Donna Summer and Parliament albums coming in the fall.

Phonodisc executives and branch

registered \$4 million. The brothers reached out to open a 2,500 square foot store in Shenango Valley Mall, Sharon, Pa., that year.

By 1970 the network of stores ranged as far away as Wheeling and Youngstown. Approximately 28 employees worked in some 30 stores.

The amprints don't give their merchandise away. They never have. Generally on E-48 LP the price is \$4.99 and they shelf it \$5.99. Tape's \$5.99 and \$6.99. And they continue to push singles at 98 cents, and then for \$2.50 a hit 45, while others for \$1.75.

JOHN SIFFER

LEO SAYER

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P R E S E N T

# ROD STEWART



## THE CONCERT

Oct. 14 New Haven, Conn.  
Oct. 15 Largo, Maryland  
Oct. 17 Buffalo, New York  
Oct. 18 Philadelphia, Penn.  
Oct. 20 New York, New York  
Oct. 21 New York, New York  
Oct. 23 Unlondale, New York  
Oct. 24 Unlondale, New York  
Oct. 25 Providence, RI.  
Oct. 27 Pittsburgh, Penn.  
Oct. 29 Lexington, Kentucky  
Oct. 30 Indianapolis, Ind.  
Oct. 31 Chicago, Ill.

Nov. 2 St. Paul, Minn.  
Nov. 4 Richfield, Ohio  
Nov. 5 Detroit, Mich.  
Nov. 6 Detroit, Mich.  
Nov. 8 Cincinnati, Ohio  
Nov. 9 Roanoke, Virginia  
Nov. 10 Charlotte, N. Carolina  
Nov. 19 Birmingham, Alabama  
Nov. 20 Atlanta, Georgia  
Nov. 21 Jacksonville, Florida  
Nov. 23 Hollywood, Florida  
Nov. 25 Baton Rouge, LA.  
Nov. 26 Houston, Tex.

Nov. 27 Fort Worth, Tex.  
Nov. 29 Kansas City, Missouri  
Nov. 30 Oklahoma City, OK.  
Dec. 2 El Paso, Texas  
Dec. 5 Denver, Colorado  
Dec. 7 Tempe, Arizona  
Dec. 8 Tucson, Arizona  
Dec. 10 San Diego, CA.  
Dec. 12 Los Angeles, CA.  
Dec. 13 Los Angeles, CA.  
Dec. 14 Los Angeles, CA.  
Dec. 16 San Francisco, CA.  
Dec. 19 San Francisco, CA.